WILLIAM FAULKNER'S
THOMAS SUTPEN, QUENTIN COMPSON, JOE CHRISTMAS:
A STUDY OF THE HERO-ARCHETYPE

By

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Abstract of Dissertation Presented to the Graduate Council
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In all the great mass of Faulkner criticism, no one has systematically applied Jungian concepts to a study of his writings. This study examines three of Faulkner's major characters in terms of the Jungian hero-archetype: Thomas Sutpen of Absalom, Absalom!, Quentin Compson of The Sound and the Fury, and Joe Christmas of Light in August. The archetypes are deep-rooted, intangible forces in the collective unconscious propelling the characters to deed or thought. Jung describes the hero-archetype as a symbolic representation of the psyche's process of growth through several stages to an integration of personality called individuation. Emphasis in this study is therefore upon the unconscious motivations of the characters' actions rather than on surface behavior. The hero (psyche) in this process of growth encounters

archetypes such as his Shadow, all aspects of the Archetypal Feminine (particularly his Anima), the Wise Old Man, and any number of archetypal images such as a cave, house, fish, woods, blood.

Each of the three characters represents a different stage in the process of psychic growth, and taken together, they represent that entire process. Thomas Sutpen is an archetypally numinous figure whose mysterious origins and power resemble those in Jung's concept of an invincible god. But his inability to accept his own Shadow nature, symbolized by his mulatto son Charles Bon, results in a failure to go beyond the beginning stage of psychic growth. Quentin Compson fails to deal with the Archetypal Feminine in his nature, as represented by his sister Caddy, and thus his level of growth, though more advanced than Sutpen's, still falls short of completion. Joe Christmas completes his pattern of growth, because his quest leads him ultimately to a final ritualistic scene of submission where he experiences a realization of Self, individuation.

INTRODUCTION

The Jungian archetypes have been used as an instrument of literary criticism with increasing frequency during the past fifty years. One of the first studies making use of Jungian ideas was Maud Bodkin's Archetypal Patterns in Poetry: Psychological Studies of Imagination (1934),[1] which is based on the hypothesis that archetypal patterns, or images, resembling the culture-patterns studied by anthropologists, are present within the experience communicated by poetry. She studies particular patterns such as the Rebirth and the Paradise-Hades archetypes and examines Milton's Satan in Paradise Lost as an archetypal hero who "stands poised between height and depth, between the Divine and the Devilish."[2]

Other critics have used the archetypes in somewhat different ways as a means of analyzing literature. Elizabeth Drew sees the archetypal process of psychic growth as the underlying ordering pattern of Eliot's poetry.[3] James Baird, using Jung's conception of the symbol as ambiguous, multi-faceted, and irreconcilable, attempts to demonstrate that Melville as artist is a creator of new symbols to replace old ones, which, through becoming

clearly readable, are losing their power. Though Baird describes the archetypes in Jungian fashion as contents of the collective unconscious, he develops his own "autotype" to describe Melville's personal experiences out of which the artist's new symbols emerged.[4] Martin Pops applies the Jungian concept of individuation to a study of Melville as man and artist, showing that Melville's writings taken as a whole reflect the cyclical rebirth archetype.[5]

But in all the great mass of Faulkner criticism, no one has systematically applied Jungian concepts to a study of his writings.[6] I propose in this study to examine three of Faulkner's major characters in terms of the Jungian hero-archetype: Thomas Sutpen of Absalom, Absalom!, Quentin Compson of The Sound and the Fury, and Joe Christmas of Light in August.[7] Jung describes the hero-archetype as a symbolic representation of the psyche's process of growth, a movement toward integration of the personality, a realization of the true Self, which he calls individuation, and emphasis in this study will be less upon surface behavior than upon the unconscious motivations of the characters' actions. In this kind of study, the deep-rooted, intangible forces propelling the characters to deed or thought will be examined, as well as the process of their psychic growth as represented by the various stages of the hero-archetype.

In examining a character's pattern of growth, I shall explore in detail the osbtacles confronting him. Depending

upon his reaction to them, these obstacles can either propel him along his way or impede his progress. Typical obstacles or aids that an archetypal hero may meet on his journey are his Shadow, all aspects of the Archetypal Feminine (particularly his Anima), his Wise Old Man, and any number of archetypal images such as a cave, house, fish, woods, blood.

Such images have important symbolic value, and in this study I shall make considerable use of Jung's concept of the symbol. According to Jung's disciple Jolande Jacobi, the symbol is "a kind of mediator between the incompatibles of consciousness and the unconscious, between the hidden and the manifest. 'The symbol is neither abstract nor concrete, neither rational nor irrational, neither real nor unreal. It is always both.'"[8] The symbol is not so much a straddler as a mediating bridge that effects a meaningful relationship between the conscious and unconscious. When a symbol can synthesize this combination by being itself pregnant with meaning, it is said to be alive. When the meaning of a symbol is made rational and consistent, it ceases to be a true symbol and becomes a mere sign. It will be seen that the ambiguous nature of the symbol will allow one to explain actions and motivations that are apparently contradictory, as in Quentin's furious confession to incest and in Joe's final submission to castration, for as symbols, incest and castration may suggest horror to one's personal

consciousness while suggesting the way to psychic growth to the unconscious.

It will be helpful to turn now to Jung's explanation of the archetypes themselves. In his view, the archetypes are contents of the collective unconscious, an area conceived of as the "lower" regions of the psyche. This area of the psyche exists universally, transcending time and space, reaching back to our primordial fathers and forward to children yet unborn, and extending to every geographical locale on earth. Jung accepts Freud's division of the psyche into the conscious and the unconscious, but he divides the second of these further into two parts, the personal unconscious and the collective unconscious. He conceives of the primary psychic system as consisting of the conscious and the personal unconscious, both thoroughly personal in nature. The second psychic system, or collective unconscious, that is the source of the archetypes, he describes as a "system of a collective, universal, and impersonal nature which is identical in all individuals. This collective unconscious does not develop individually but is inherited. It consists of pre-existent forms, the archetype[s]."[9] These contents are transmitted genetically; when the human psyche is born, it already contains *a priori* patterns of instinctive-like behavior.

An archetype, per se, existing in the lower regions of the psyche, cannot be defined nor grasped. It can, however, be felt as a numinous force, an energy charge, that propels an individual towards a universal, pre-conscious pattern of behavior, as in the pattern of initiation leading from childhood to adolescence to maturity.

When an archetype is projected outward from the unconscious to the individual's world, to a tree, woman, idea, etc., it becomes an archetypal representation or symbol. When an individual perceives such a representation, he is actually absorbing an unimaginable archetype made familiar through the sifting of his personal unconscious. For example, the personal mother to whom a youngster responds is a representation of an inscrutable force that gives him a general feeling of being nourished, protected, and contained. This force is generated from an archetype termed the Good Mother. The representation itself, since it is recognizable, is drawn from one's familiar environment and stands solely as a projection of the eternally elusive archetype. The essence of the relationship between the archetype and the archetypal representation becomes manifest when the image or idea suddenly illuminates an otherwise vague feeling, as in the Good Mother archetype generating a feeling of satisfaction while the personal mother provides the actual warmth and nourishment.

Vague, disturbing feelings drive Sutpen, Quentin, and Joe to their actions, an examination of which reveals that although each character is driven by the same need to mature, each one deals with the need differently, and as a result, their levels of psychic development differ. This psychic development is the process of individuation, the end towards which each mental process strives, and in reaching individuation, one experiences a feeling of calm and satisfaction. Jung maintains that this calm state exists because, when maturity is achieved, the contents of the psyche are in balance. The major contents of consciousness, on the one hand, and the unconscious, on the other, finally integrate, says Jung, when the growing process is successful. But it is important to note that the balanced state of opposing elements at maturity is also the state of each psyche at its birth, for at birth the opposing elements, i.e., conscious/unconscious, male/female, good/evil, light/dark, are in a conjoined state and, therefore, balanced. The syzygy, or the pairing of these opposites, represents the state of wholeness of the human psyche at its birth. But at birth a rupture of the whole is effected, for consciousness, in the form of knowledge and a developed ego, struggles to emerge from the instincts of the unconscious. This struggle is illustrated by the myth of the World Parents, in which the hero, a representation of the ego, struggles valiantly to separate the

World Parents from their locked embrace. If he should succeed in separating them into Heaven and Earth, representations of opposing elements, his strength is confirmed. Psychologically, any success in this struggle results in the knowledge and awareness of the ego-consciousness liberating itself from the overwhelming power of the unconscious. At the same time, however, tension between the opposing elements emerges, and the tension generates the psychic energy that feeds the archetypal force. This force impels a person to repair unconsciously the rupture and to seek again the original whole state of the individuated Self.[10] Once attained, the balanced state is subject to rupture again, and the cyclic process continues--the unified syzygy is split then reunified, split then reunified.

Jung describes four stages in the universal journey of the hero (psyche) from its unconscious uroboric state to final integration.[11] First, the hero emerges from mysterious origins, and he suffers abandonment, exposure, and danger. These adverse factors lead him to a life of isolation. The hero Sir Gawain, for example, in the myth of the Fisher King is required to leave his home, alone and isolated, to embark upon a quest of the Grail, an enigmatic vessel that contains the mysteries of life. His quest corresponds to the archetypal journey, and the Grail,

or mysteries, to the individuated Self. The purpose of the mythological hero's quest is to restore the health and vigor of a King who, through infirmity, has become sterile, a sterility that, for some mysterious reason, is extended to his Kingdom where drought has devastated the land and war and illness have ravaged the people. The hero's purpose in restoring health to the King corresponds to the archetypal hero's need to mature, and just as Sir Gawain must embark alone, the archetypal hero must, by himself, deal with his Shadow, his own negative traits.

Second, the hero becomes invincible, a result of his isolation and consequent independence. Jung comments on the striking paradox in all child myths whereby, on the one hand, the child is delivered helpless into the hands of his enemies and is in continual danger of extinction, but on the other hand, his invincibility reflects his possession of powers far exceeding those of ordinary humanity.[12] Following this pattern, Sir Gawain is delivered into the hands of his enemies, because his quest requires that he enter the Perilous Chapel where extreme danger awaits him. He suffers the peril, i.e., a Black and hideous Hand extinguishing a taper, and he succeeds in asking the correct question concerning the mysterious Grail.

Third, the hero achieves an hermaphroditic state. This stage "means nothing less than the union of the

strongest and most striking opposites."[13] When, for example, a hero acknowledges the more gentle and instinctive aspects of himself (identified with the feminine side of his nature) and can incorporate them into his strong and rational nature, he becomes a more "well-rounded" personality.

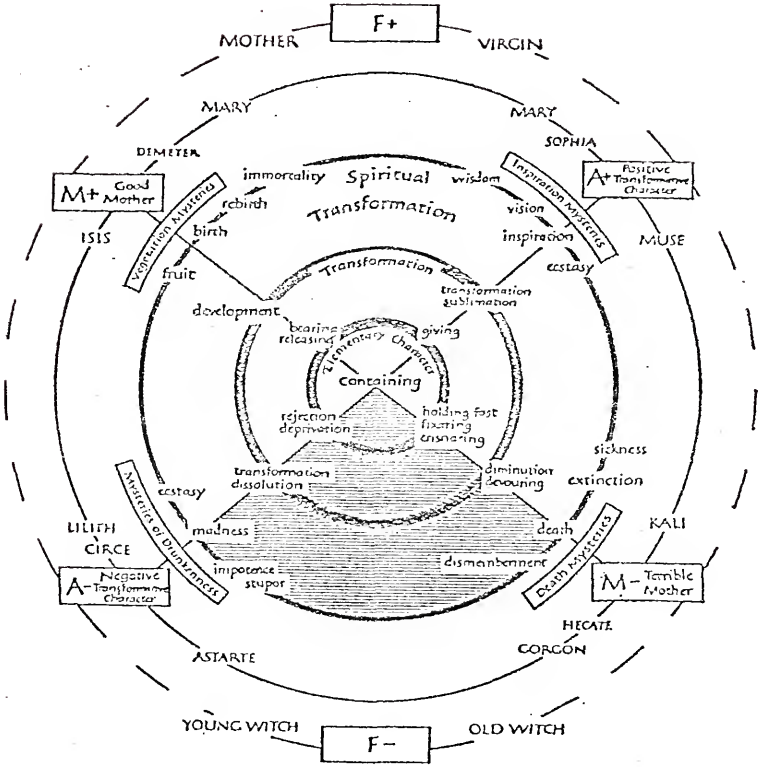
Fourth, the hero attains the state of wholeness, or calm. This final stage of the Jungian hero represents the concept of the "child" as beginning and end, an initial and terminal creature, an embodiment of the uroboric state.[14] This stage corresponds to Sir Gawain's success in restoring abundant waters to their channels and, in so doing, revitalizing the Fisher King and his Kingdom.[15] Jung says that this final stage in the journey of the hero-archetype "signifies the potential anticipation of an individuation process which is approaching wholeness."[16]

In addition to using the archetype of the hero as a major grid for the study of Faulkner's characters, I intend also to use Jung's concept of the Archetypal Feminine as defined by Erich Neumann. In The Great Mother[17] Neumann defines the Archetypal Feminine as a numinous force whose unique quality is paradox, i.e., unity, multiplicity, and ambivalence, as well as eternality and change. This force, according to Neumann, contains four quite different dimensions: Terrible Mother (M-), Good Mother (M+), Negative

Anima (A-), Positive Anima (A+).[18] (See diagram attached.) The archetype of the Terrible Mother provokes a feeling of total despair in the face of dismemberment and death. The Osiris-Isis myth is a representation of this archetype. After Osiris the brother and Isis the sister become husband and wife, their brother Set (as a symbolic agent of the Terrible aspect of Isis) becomes jealous of Osiris and orders his death and dismemberment.[19] The hero's fear of the Archetypal Feminine's power of castration is reflected in this myth, for Osiris' limbs are strewn over the land and sea, and in the process, his phallus is swallowed by a fish and is never recovered.

The archetype of the Good Mother is a force that suggests protection and nourishment, birth and rebirth and immortality. The Good Mother aspect of Isis represents these positive qualities, thus bearing witness to the multiple nature of the Archetypal Feminine. Isis mourns and searches for her brother/husband, and when she finds his dismembered body with the phallus missing, she replaces it with a wooden phallus. Functioning as an archetypal Good Mother, she effects Osiris' rebirth by reassembling his body. She guarantees his immortality by embracing him and giving birth to Horus, his son, who protects and defends his father and who establishes the lineage of the Egyptian Pharaohs. The embrace of the sister/wife with the

SCHEMA II


F+
MOTHER
VIRGIN
MARY
MARY
DEMETER
SOPHIA
M+ Good Mother
A+ Positive Transformative Character
Vegetation Mysteries
Inspiration Mysteries
immortality
Spiritual
wisdom
rebirth
Transformation
vision
birth
inspiration
ISIS
MUSE
fruit
ecstasy
Transformation
transformation
sublimation
development
bearing
releasing
giving
Elementary Character
Containing
rejection
deprivation
holding fast
fixating
ensnaring
transformation
dissolution
diminution
devouring
sickness
extinction
ecstasy
Mysteries of Drunkenness
Death Mysteries
LILITH
CIRCE
madness
death
KALI
impotence
stupor
dismemberment
A- Negative Transformative Character
M- Terrible Mother
HECATE
ASTARTE
GORGON
YOUNG WITCH
F-
OLD WITCH

brother/husband represents the positive aspects of incest and exemplifies the Jungian concept of hermaphroditism necessary to the growth of the archetypal hero. According to Neumann, the Terrible and Good Mothers are eternal in character in that the hero always remains to some degree dependent upon them.[20]

The archetype of the Negative Anima enchants the hero, moving him towards stupor, madness, and impotence; Circe, for example, seduces her victims and drives them mad. The archetype of the Positive Anima, in contrast, inspires the hero with vision and wisdom and with the courage to experience life, as when Isis reassembles Osiris and breathes life into him. Mary the Virgin and Sophia the Wise are other images of Positive Animas who inspire their young and release them so that they can live independently. The Positive and Negative Animas both stimulate the dynamic element of the hero's psyche and drive it towards motion and change.[21]

This study will be divided into three main parts, one for each of the characters studied. Each of these characters represents a different stage in the process of psychic growth symbolized by the hero-archetype. Taken together, they represent that entire process. Chapter I will examine Thomas Sutpen as an archetypally numinous figure

whose mysterious origins and power resemble those in Jung's concept of an invincible god. Chapter I will further show that Sutpen's inability to accept his part-negro son Charles Bon is a result of his failure to deal constructively with the archetypal pattern of growth. Failing to grow, he represents only the beginning stage of psychic development. Chapter II will examine Quentin Compson's failure to deal with the Archetypal Feminine, as represented to him by his sister Caddy. Quentin's level of growth is slightly more advanced than Sutpen's, because Quentin is aware enough of his failure to accept his own élan vital, or life force, and because his desire to commit suicide by water suggests that he is unconsciously beginning the archetypal search for an eventual revitalization in the sea. Chapter III argues that Joe Christmas completes his pattern of growth, because his quest leads him ultimately to the final ritualistic scene of submission where he experiences a realization of Self. The cyclic image of birth, death, rebirth is completed by Lena's baby Joe. Joe Christmas succeeds in his archetypal pattern of individuation, and through little Joe, he enters the positive cycle of life.

NOTES

[1]Maud Bodkin, Archetypal Patterns in Poetry: Psychological Studies of Imagination (London: Oxford University Press, 1934).

[2]Ibid., pp. 13, 245, 314-317.

[3]Elizabeth Drew, T. S. Eliot: The Design of His Poetry (New York: Charles Scribner's Sons, 1949), pp. 1-16, 201-212. Drew states that "primitive man's myths were fabulous fictions which revealed psychic facts" (p. 4).

[4]James Baird, Ishmael (Baltimore, Maryland: Johns Hopkins Press, 1956), pp. ix-xix, 62, 201-202. Baird in his study of Melville's construction of new symbols finds that gods are being rediscovered as psychic factors, because since the decadence of Protestantism destroyed old symbols, "gods" or new symbols must be constructed to agree with one's psychic condition (p. 62).

[5]Martin Leonard Pops, The Melville Archetype (Kent, Ohio: Kent State University Press, 1970), pp. 1-26.

[6]Archetypes are alluded to in Diane C. Naples' study of the mythical tradition in Faulkner and Eliot ("Eliot's 'Tradition' and The Sound and the Fury," Modern Fiction Studies, 20, 217) and in Olga Vickery's anthropological study of ritual in Faulkner (The Novels of William Faulkner [New Orleans: Louisiana State University Press, 1959], p. 124). Louise Dauner and Robert M. Slabey refer to a few Jungian concepts without exploring them in any depth. Dauner mentions the Jungian Shadow, the Anima, and the first stage of individuation

in her study of The Sound and the Fury ("Quentin and the Walking Shadow: The Dilemma of Nature and Culture," Arizona Quarterly , 21 [Summer 1965], 159-171). Slabey mentions the Shadow, the Terrible Mother, and the union of opposites in a 1960 study of Light in August ("Myth and Ritual in Light in August," Texas Studies in Literature and Language, 2, No. 1 [Autumn 1960], 328-329), and in the following year he cites the rebirth archetype in an essay on Absalom, Absalom! ("Faulkner's 'Waste Land' Vision in Absalom, Absalom!" Mississippi Quarterly, 14, No. 3 [Summer 1961], 153-161).

[7]William Faulkner, Absalom, Absalom! (1936; rpt. New York: Random House, Inc., 1964).
William Faulkner, The Sound and the Fury (1929; rpt. New York, Random House, Inc., 1946).
William Faulkner, Light in August (New York: Random House, Inc., 1932).

[8]Jolande Jacobi, Complex/Archetype/Symbol, trans. Ralph Manheim (Princeton, N. J.: Princeton University Press, 1959), p. 98.

[9]C. G. Jung, The Archetypes and the Collective Unconsciousness, 2nd ed., trans. R. F. C. Hull (1959; rpt. Princeton, N. J.: Princeton University Press, 1959), p. 43. [C. W., 9, i.]. Jung uses the word "archetype" in both a singular and a collective sense. On page 60 of Complex, Jacobi states that the collective unconscious comprises "all the contents of the psychic experience of mankind, the most precious along with the most worthless, the most beautiful with the ugliest; . . . the collective unconscious is in every respect 'neutral,' . . . its contents acquire their value and position only through confrontation with consciousness."

[10]The process of individuation, as Jung describes it, is "a developmental process which is peculiar to the psyche and consists in integrating the unconscious contents into consciousness. This means that the psychic human being becomes a whole." On the Nature of the Psyche, trans. R. F. C. Hull (Princeton, N. J.: Princeton University Press, 1960), p. 133.

[11]Jung describes the hero-archetype in his section entitled "The Special Phenomenology of the Child Archetype" in his general study of "The Psychology of the Child Archetype." This study can be found in C. W., 9, i, pp. 151-182.

[12]Ibid., p. 170.

[13]Ibid., p. 173.

[14]This "child" is both an "initial and terminal creature. The initial creature existed before man was, and the terminal creature will be when man is not. Psychologically speaking, this means that the 'child' symbolizes the preconscious and the post-conscious essence of man. His preconscious essence is the unconscious state of earliest childhood; his post-conscious essence is an anticipation by analogy of life after death. . . . Wholeness is never comprised within the compass of the conscious mind--it includes the indefinite and indefinable extent of the unconscious as well." C. W., 9, i, p. 178.

[15]Jessie L. Weston, From Ritual to Romance (New York: Doubleday and Co., Inc., 1957), pp. 12-21, 26, 174-175. "The successful issue of the test of initiation was dependent upon the resurrection and revival of the god." And the proof that the candidate successfully passed the test is in the healing of the Fisher King, pp. 147-148. "The Quest of the Grail became a synonym for the highest achievement that could be set before men. . . . The knowledge of the Grail was the utmost man could achieve." p. 174.

[16]C. W., 9, i, p. 166.

[17]Erich Neumann, The Great Mother, trans. Ralph Manheim (Princeton, N. J.: Princeton University Press, 1963).

[18]Ibid. Explanation of schema III facing page 82 of Neumann's The Great Mother: "Both axes have an upper, positive pole and a lower, negative pole. Axis M thus indicates the range of the elementary [static] character, whose lower, negative pole is the Terrible Mother (M-), and whose upper, positive pole is the Good Mother (M+). Analogously, the other axis shows the range of the transformative [changing] character from negative lower (A-) [Anima] to the upper positive (A+). . . .

"At each pole an archetypal figure is situated, e.g., the Good Mother, the Terrible Mother, the negative Anima (or more simply, the seductive young-witch), and the positive Anima (or more simply, the Sophia-Virgin). . . ." pp. 64, 75, 79.

[19]Although in this myth Set is overtly responsible for the dismemberment and castration of Osiris, he has merely taken over the action that in the earliest fertility cults had been performed by the female. "The womb of the earth," says Neumann in The Great Mother, "clamors for fertilization, and blood sacrifices and corpses are the food she likes best. This is the terrible side, the deadly aspect of the earth's character. . . . The great terrestrial law that there can be no life without death was early understood, . . . a strengthening of life can only be bought at the cost of a sacrificial death" (p. 54). And "both symbols--castration and sacrifice--are united in the archetype of surrender" (fn. p. 54). Thus, Set is merely the agent of Isis when she manifests her "Terrible" characteristic.

[20]Ibid., pp. 25, 28.

[21]Ibid., pp. 25-29.

CHAPTER I

THOMAS SUTPEN:
A NUMINOUS YET INCOMPLETE ARCHETYPAL HERO

The richness of Thomas Sutpen's character is attested to by the profusion and variety of criticism that he has generated.[1] He is compared not only to Oedipus[2] but also to an unnatural King, who refuses his son Charles Bon the right "to challenge him for supremacy."[3] He is seen from both ends of the moral continuum: as an innocent[4] and a demon,[5] and he is studied as the Gothic hero, swallowed by the world.[6] Even the narrators in Absalom, Absalom! suggest the richness of his character as they attempt to shed light on this enigmatic man: to the obsessed Miss Rosa, he is a demon or a "djinn"; to Quentin, he is a superhuman force; to Shreve McCannon, the objective observer, he is a representation of the intangible, inconceivable mystery--"Southness"; and to Mr. Compson, he is something of a tragic hero.

But no critic has explored Sutpen's rich potential as an archetypal hero. It is my purpose here to shed new light on this remarkable character by showing that he does possess characteristics of the hero-archetype, especially

the numinosity, which is reflected in his power over people and events. Sutpen, however, fails as an archetypal hero because of his inability to embrace his Shadow, or darker nature. It is because of this failure that Sutpen can be seen as representing the first stage in a psyche's growing process, the new born psyche, unconscious and undivided, not yet introduced into its environment.

I

As I have noted in the Introduction, the first characteristic of the hero-archetype as defined by Jung is its "insignificant beginnings and its mysterious and miraculous birth."[7] In addition, "the hero himself appears as a being of more than human stature. He is distinguished from the very beginning by his godlike characteristics."[8] Mythic figures like Moses, who was found in the bullrushes, and Oedipus, who as an infant was left to die on a lonely mountain, exemplify the Jungian child-hero whose beginnings are mysterious and whose stature is bigger-than-life. Sutpen in similar fashion emerges from a nameless place in the West Virginia mountains. The timelessness is suggested by Faulkner's description of his appearance: "[Sutpen] tumbled head over heels back to Tidewater by sheer altitude, elevation and gravity . . . [and] slid back down out of the mountain" (222-223).[9] The date of his birth is never determined; in his conversation with General Compson, Sutpen plays with the ages of 12, 13, and 14 as the possible

point in his life when he "fell" down the mountain. He had become confused about his specific age because, between the time his family left the mountain and the time they settled in Tidewater, it was "weeks and months, maybe a year" (227). And since he did not know his age when he first began his journey, "he did not know within a year on either side just how old he was" (227).

It is significant that the time of his appearance in Tidewater corresponds to the time of initiation when, says Jung, the child evolves towards independence that can be achieved only when he detaches himself from his origins.[10] As in the myth of the Fisher King, when the hero's quest requires that he leave his native home and set out alone in search of the Holy Grail, Sutpen's separation, or "fall down the mountain," should also set him on his way to maturation. But whereas Gawain or Perceval succeeds in the quest requiring that he ask the proper question in order to find the "treasure hard to attain,"[11] the hero Sutpen fails mainly because he refuses to recognize his mulatto son Bon, a repudiation that will be explored in depth below.

This failure, however, does not become evident until he is grown. Until that time Sutpen develops the tremendous power that Jung maintains is another characteristic of the child hero. Such power, according to Jung, reflects "god-like invincibility."[12] Whereas the strength of a hero

like Hercules is born from his father, Zeus, Sutpen's strength, still incipient, must rely for its growth on the force of certain archetypal settings: the cave, Haiti, and his House.[13]

Young Sutpen is driven to the first of these archetypal settings, the cave, because of a trauma he sustains when the "nigger" butler at a white, aristocratic house orders him never to appear at the front door but to go around the back (232). Sutpen had been sent to the big plantation house with a message from his father. He approaches the house and seems to sense his inferiority to it and its occupants, because in the big house lives a white "man who not only has shoes in the summertime too, but didn't even have to wear them" (228). In addition, the white man's "nigger" has better everyday clothes than Sutpen or his sisters ever hoped to own. When this elevated "nigger" orders him around to the back door, young Sutpen cannot deal with the implication that he is inferior to the black butler. This trauma becomes the pivot of Absalom, Absalom!, because in rejecting the black butler's treatment of him as inferior, he rejects all things black, including his first wife and his own future mulatto son.

In dismay at the rebuff, Sutpen crawls into a cave in the woods in order to think (232-233). The woods and cave that he takes refuge in are archetypal settings that

symbolize the unconscious that is dark and female and containing.[14] They represent the protective womb, an ideal environment for one's plunge back into the depths of comfort and support. Sutpen instinctively makes for the woods and the cave, unaware of the dangers that exist there. On the one hand, he seeks comfort against the insult accorded him by the black butler. But on the other hand, he becomes ensnared in its comfort, because too much comfort can lead to protection, which in turn can lead to enslavement and finally to destruction. This progression exemplifies the phenomenon of enantiodromia that suggests the close relationship between opposing factors. Whereas the cave can represent protection, offering security and comfort, it can also represent the opposing quality of enslavement, causing strangling and death, the effect of too much protection. Responding to the negative quality of the cave, Sutpen becomes enslaved by it.

Psychologically, like the new born psyche, he remains subject to the power of his instincts, his development of reason and knowledge stifled. Because he does not assert himself with the black butler and stand his ground at the front door, he never learns to deal directly with confrontations that threaten his self image. Positive support from the cave would give him the knowledge later to accept his mulatto wife as a human being instead of as

a threat to his imagined perfection. But Sutpen's unconscious, as represented by the cave, is transformed into a stifling, strangling, and finally death-dealing force. Sutpen will remain to the end psychologically sterile.

Like the hero who sets out on a night-sea journey from which he will emerge reborn, Sutpen enters the bowels of the wet earth, a perfect numinous setting for a spiritual rebirth. But Sutpen's journey becomes transmogrified instead into a "death journey for life," because the cave leads him to formulate an inhumane personal morality. Two factors account for this unhappy turn: the stifling cave and his object-oriented design. In the cave Sutpen determines that the only way he can deal with the butler's regarding him as inferior is by acquiring all the objects that appear to make a white man superior: "money, a horse, a plantation, slaves, a family--incidentally, of course, a wife" (263). This design is the basis for his latter explicit plan for a pure white dynasty. This object-oriented design is a negative one, for it does not lead towards inner growth. He develops, instead, a powerful personal morality that will later allow him not only to repudiate his first wife and son Charles but to propose outrageously to Miss Rosa and to use Milly Jones unconscionably. He does not appear aware of his special power, and he emerges from the physical woods as his own god, as

a struggling hero, and as a governing, precursory spirit to others.[15]

Sutpen then runs to Haiti, a second archetypal representation of containment. Haiti takes on far more fiercely the primitivity, the jungle-wet of the woods. In simple biblical declarative statements, Faulkner sends Sutpen on his way: "He left that night. . . . He never saw any of his family again. . . . He went to the West Indies" (238). And like a god he simply appears in Haiti several years later--strong, intelligent, fearless, and betrothed.

Sutpen becomes overseer of a sugar plantation in Haiti. The natives stage a rebellion against the French owner, his daughter, two women servants, and Sutpen, all of whom are barricaded in the house. After several days when the water is gone, Sutpen decides to go out among the natives, alone as the hero does, in order to quell their rebellion. His growing power is seen in the outcome of this venture: "he put the musket down and went out and subdued them" (254). Sutpen, mysteriously, survives the fight, beaten, torn, and successful, and is rewarded for his task with the hand of the "king's daughter."

This marriage and its resulting issue are the first events that prevent his design of a pure white dynasty from becoming a reality. The "spot of negro blood" (308) of

his wife and son represents to him his limitations, and for Sutpen any limitation would be inconsistent with the nature of an invincible god. The self-created morality that he had developed in the cave, that of accepting anything helpful to his design and, conversely, rejecting anything that impedes it, allows him to repudiate his wife and son. He divests himself of his obligation to them by paying money.

Several years later Sutpen's godlike nature is manifested again when his House seems to spring into existence at his command: "Be Sutpen's Hundred" (9). Consider this numinously charged scene in which Quentin envisions a godlike Sutpen bringing the great estate into being by a creative word:

> Out of quiet thunderclap he would abrupt (man-horse-demon) upon a scene . . . grouped behind him his band of wild niggers like beasts half tamed to walk upright like men . . . and manacled among them the French architect. . . . Immobile, bearded and hand palm-lifted the horseman sat; . . . Then in the long unamaze Quentin seemed to watch them overrun suddenly the hundred square miles of tranquil and astonished earth and drag house and formal gardens violently out of the soundless Nothing and clap them down like cards upon a table beneath the up-palm immobile and pontific, creating the Sutpen's Hundred, the Be Sutpen's Hundred like the oldentime Be Light. (8-9)

A man who seems to wrench from the earth with commanding force a dwelling of kingly proportions can be no other than godlike.

In his role as creator of Sutpen's Hundred, Sutpen assumes the archetypal and primordial mysteries of the Feminine. That Sutpen is a male creator does not disturb the concept behind the Archetypal Feminine, for as Neumann explains, "wherever we encounter the symbol of rebirth, we have to do with the matriarchal transformation mystery, and this is true even when its symbolism and interpretation bears a patriarchal disguise."[16] The mystery surrounding Sutpen's creation makes Quentin and all of Jefferson aware of a pervading sense of force and expectation. Sutpen's pervasive power is further illustrated by Quentin's awe-filled description of the creation eighty years after the fact.

Sutpen's absorption with the construction of the House harkens back to the original cave into which he plunged when he first began his "journey." The cave and the House both suggest sacred temples and symbolize a generating womb.[17] Here, then, it appears that Sutpen has succumbed to the magnetism of the Archetypal Feminine, and in constructing a permanent vessel, as it were, he plans a permanent residence within the realm of his unconscious, symbolized always by the feminine. Psychologically, the attraction that the feminine/unconscious has for him is now so strong that he will never be independent of its power. The cave and the House, as archetypal containing-vessels, will enslave him and smother him, because the

Archetypal Feminine has a non-relinquishing nature and will give up her hold only if the personality, through its psychic journey, grows and wills it. Unlike Joe Christmas, who develops the courage to free himself from Joanna Burden, Sutpen never attains the necessary courage.

Jefferson is galvanized by this figure because of the apparent power he possesses in being able to construct a House and formal gardens and plantation with the rawest materials coupled with the brutest strength. Since no one in Jefferson had ever seen Sutpen before his sudden appearance with his black slaves and French architect, and since some of them will never learn his origin or purpose (32), his mysterious aura is intensified. "The stranger's name went back and forth among the places of business and of idleness and among the residences in steady strophe and antistrophe: Sutpen. Sutpen. Sutpen. Sutpen" (32). His very presence, his very name produce the hypnotic effect of a swinging watch fob.

II

Thomas Sutpen possesses another characteristic of the hero-archetype: his absolute influence over people. Sutpen's power is recognized by all readers of the novel but is variously interpreted. M. E. Bradford paraphrases Faulkner himself in the University of Virginia interviews when he says that the book is not just "about" Thomas

Sutpen, but "it is most precisely about his impact on various people."[18] Cleanth Brooks sees his power emanating from his heroic qualities[19] and comments on his courage, determination, and relentless will which alone make him master of a great plantation.[20] Irving Howe says that "no other Faulkner character rules a book so completely as does Sutpen in Absalom, Absalom! . . . [for he] would force the world to his order, butting his will against society and sluggish matters."[21] But I mean to show that Sutpen's power is "numinous."

Such power is, according to Jung, one function of an archetype. The numen, or specific energy stored up in the archetype, is a natural dynamism born of the tension between contraries in the psyche.[22] For Sutpen, opposite compulsions to construct on the one hand and to destroy on the other serve as one source of his energy. He plans the construction of a House and an estate and a dynasty while at the same time he engineers the death of his son Charles and the unintentional destruction of Judith and Henry. Erich Neumann sees such a vague all-embracing force as a plane on which magic works and suggests that the archetypal hero possesses both human and superhuman qualities, qualities that are evident in the mythological motif of the Dioscuri, the mortal and immortal brothers. Sutpen's character is a combination of a death-force, indicated by

his repudiation of his son, and an immortal life-force, indicated by his search for a Sutpen dynasty. A figure like Sutpen who is imbued with superhuman qualities in conjunction with his human traits is, according to Neumann, "a numinosum, a transpersonal, spiritual being" who is numinous because he represents an idea more than an individual entity.[23] In the case of Thomas Sutpen, that idea becomes his pattern of life, his design.

With this numinosity Sutpen polarizes virtually everyone with whom he comes into contact, compelling fascinated admiration from General Compson, stunned submission from the Haitian natives, hostile suspicion yet admiration from the people of Jefferson, blind obedience from Ellen Coldfield or Wash Jones, fierce obsessive love-hate from Rosa Coldfield, dogged determination for recognition from Charles Bon, willing submissiveness from Judith, and reluctant obedience from Henry.

Sutpen's influence over members of his own selected community begins when his House is built and he proceeds with his design of generating a new family. Jung explains that the numinous character of the hero-archetype exerts such a fascination that the destinies of individuals can be molded by the powerful figure.[24] One individual whose destiny he molds is Ellen Coldfield, whom he takes for his second wife. He chooses her with calculating care, for he

would not make the irrevocable mistake again of generating a dynasty with "a spot of negro blood." Ellen is his mark of respectability, an essential asset to his design. Her blood, her background, her heritage qualify her for the only job of creation that he cannot do himself. If he could command a "Be Sutpen's Children" as he had commanded a "Be Sutpen's Hundred," he would have attempted a dynasty without a wife. Instead, like Pluto, the god of the underworld, he whisks Ellen into the depths of Sutpen's Hundred, and there she remains except for her shopping and church appearances in Jefferson. Rosa sees them as a Pluto-Persephone couple; she says, "the sister . . . who before I was born had vanished into the stronghold of an ogre or a djinn, was now to return through a dispensation of one day only" (23). She reports the seasonal visits to church of Ellen and the children in the carriage on Sunday morning and describes the violent carriage ride as if it were the rape itself (24). For Ellen, the rape is an ongoing reality, since she is permanently installed in the chaotic environ of Sutpen's Hundred, and the wild carriage ride to and from the center of Jefferson merely represents an extension of that chaos. She can escape Sutpen's influence only by a retreat into a world of pure illusion in which, as Rosa sees her, she is a kind of butterfly in "a perennial bright vacuum of arrested sun" (70). To Rosa,

Ellen is a "Niobe without tears who had conceived to the demon in a kind of nightmare, who even while alive had moved but without life and grieved but without weeping" (13-14).

Rosa again insightfully and accurately records the power that Sutpen wields--this time over his children. When Ellen pleads with Rosa to protect Judith after Ellen's death, Rosa responds, "Protect her? From whom and from what? He has already given them life: he does not need to harm them further" (22). Rosa sees that the children are doomed simply because Sutpen had sired them; and she is right. The first glimpse that one receives of Sutpen's power over Judith occurs when she demands at the age of six a wild carriage ride in which she urges the driver to make the team run away (25). Sutpen does not need to be present physically to direct Judith's actions. He is present in the air; he is present in her genes. Thus it is Thomas-Judith that "instigated and authorized" (25) the violent carriage ride.

It is Judith, too, who hypnotically observes, along with her half-sister Clytie, the ritualistic battle between Sutpen and his wild negroes, a battle which has all the overtones of the ritualistic dance that attends an initiation.[25] Sutpen's physical superiority over his black slaves is numinous to Judith, for she stares fascinated.

But the very essence of Sutpen's triumph is that he is not himself aware of his own power. Sutpen's "triumph" is in engendering Judith who, like himself, is fearless and not repelled by violence.

Sutpen is responsible for having made Judith "a widow without ever having been a bride" (15) when he engineers the death of her fiance. Her Sutpen strength, so obvious when she was a child of six, emerges again when with complete detachment she directs the funeral arrangements of her own fiance. She not only buries Bon but years later her father as well. After her father's death Judith supervises not only the building of his coffin but the wagon journey to Jefferson where she planned to bury him. But after the mules bolt and cause the coffin to tumble into the dirt, Judith herself extricates her father, fetches him back to the cedar grove at Sutpen's Hundred, and reads the service herself (186). But Judith's strength is her father's, for she is always powerless in the face of her father's ingenuous power. She dies finally, trying to revitalize her father's devastated Sutpen's Hundred.

Sutpen's power over his son Henry is even stronger than it is over Judith. Although she appears stronger, her strength is based upon the paradoxical will to follow the will of her inflexible father. But Henry's strength appears to be self-generated when he chooses to denounce

his heritage rather than give Bon up. Henry becomes enamored of Bon. He tries to emulate Bon's every action--his dress, his gait, his sophistication--and what he cannot emulate, he adores. He pursues Bon with the determined will of a lover. Knowing that Bon is his and Judith's half-brother does not deter him from acting as liaison in their incestuous affair. In fact, his strength comes from his ardent wish to be Bon, to court and marry his own sister. Like Quentin, he desires his sister. Judith is, for him, as Caddy is for Quentin, his anima projection, his élan vital, his very life. His desire for her can be seen in terms of Jung's concept of incest, a difficult journey that Henry seems capable of effecting. Jung maintains that a hero's "incest" is a regenerative incest, the archetypal hermaphroditic union of the male/female sides of one's nature. This union leads to a psychic rebirth, or a positive transformation of personality.[26] But since a hero's "incest" is a difficult journey, for Henry to decide to embrace Judith vicariously through Bon would reflect his strength in the face of his numinous father and prove that Henry can stand independently. Additionally, this act would, by extension, achieve for Sutpen the dynasty he desires but does not have the strength to effect. Sutpen's strength does lie in his son Henry.

Overt incest, however, is taboo, and as has been suggested, Henry must satisfy his desire for Judith by living the incest vicariously, employing for his stand-in his half-brother. Of course, for four years he wrestles with his decision to allow Bon to marry his sister, hoping that the war will take the decision out of his hands. But the decision with which he wrestles is not whether Bon should marry Judith, but whether Henry-Bon should marry her. The incest taboo is almost as powerful as the archetypal urge to accept one's own Anima, or life force. Bon himself makes the decision to marry Judith for reasons of his own: "he finally knew what he was going to do at last and told Henry and Henry said 'Thank God. Thank God,' not for the incest of course but because at last they were going to do something, at last he could be something even though that something was the irrevocable repudiation of the old heredity and training and the acceptance of eternal damnation" (347). And that "something" he "could be" represents the hermaphrodite, the final archetypal goal.

Henry now feels the relief of this positive action he has been striving for since he met Bon. It is at this point that Sutpen's numinosity looms before Henry and overtakes and extinguishes the archetypal power of Henry's Anima. Sutpen seeks out Henry towards the end of the war and discusses Bon with him:

> You are going to let him marry Judith, Henry. Still Henry does not answer. . . . He cannot marry her, Henry. . . . Yes. I have decided, Brother or not, I have decided. I will. I will. [an ambiguous "I will" meaning "I will allow it" or "I will marry her."]
>
> He must not marry her, Henry. His mother's father told me that her mother had been a Spanish woman. I believed him; it was not until after he was born that I found out that his mother was part negro. (354-355)

Sutpen has laid before Henry the very essence of Sutpen's own illness, and Henry, paralyzed by his father's power, is helpless before it. Sutpen cannot recognize the negative aspects of his own nature, symbolized by his part-negro son Charles Bon, and Sutpen must destroy him. But if Bon is destroyed, all hope of Sutpen's rebirth is destroyed with him, just as it is destroyed for Henry who, as a representation of Sutpen's maturity, is forced to succumb to him. Sutpen's power, then, is responsible for dragging Henry down into the netherworld of stifling non-growth, because the power forces Henry to relinquish his hold on his own maturing psyche. Sutpen's simple statement forces Henry to act as his father's instrument of psychic destruction, and he leaves the meeting with his father "thinking not what he would do but what he would have to do" (355). Quentin and Shreve imagine Henry that final day when he faces the man Sutpen could never accept and destroys him. "Henry spurred ahead and turned his

horse to face Bon and took out the pistol" (358). Sutpen's destructive force is all powerful, because it succeeds in destroying not only himself but all those around him as well.

III

As I have already noted, Sutpen's rejection of his mulatto son, Charles Bon, is the key to his failure as an archetypal hero because Bon represents a destructive force to Sutpen, a force that must be faced during a hero's process of growth. Psychologically, this means that the hero must be able to accept negative aspects of his own psyche. The success of the hero Jason in his quest for the golden fleece is a mythological illustration of a successful confrontation with evil powers. Jason is determined to overcome forces destructive to him, forces represented by the two fire-breathing bulls and the crop of armed men that springs up from the sown teeth of the dragon. With these obstacles subdued, Jason seizes the golden fleece.[27] Analogously, the hero Odysseus faces the Cyclops, the sorceress Circe, and the Sirens, among many destructive forces, in order to complete successfully his journey home from the Trojan War.[28] To Thomas Sutpen, Charles Bon is a destructive force, and Sutpen's psychic failure is a result of his inability to recognize not only Bon as his

son but other black images as well. According to Slabey, all of these black images represent "the inescapable dark side of existence that every man inevitably has to encounter."[29] Sutpen's antipathy for black first becomes apparent when he reacts negatively to the black butler's insult. The trauma triggers an instant response and announces peremptorily that he has had a confrontation with his archetypal Shadow.[30]

The Shadow, as we have seen, is the "other side" of one's personality and psychologically represents unacceptable contents repressed into the personal unconscious. Its characteristics are dark, inferior, sinister, and awkward, and in general they reflect the weaker, unadapted side of the personality. Sutpen cannot see the benefits of accepting weakness as part of his own nature, and so his Shadow (his weakness) emerges from his unconscious as a projection onto an object (the butler). The disgust and antipathy that Sutpen feels for the black butler and Bon are, in fact, feelings that should be directed towards himself. And so in projecting the blackness of his soul onto exterior objects, Sutpen creates an illusory world of perfection and white that will isolate him from the living world and make his real Self forever unknown to him.[31] In contrast, Joe Christmas, after suffering a lifetime of doubt about his racial heritage, finally

knows and accepts himself as a human being--either white or black.

Before examining Sutpen's reaction to his archetypal Shadow, it should be noted that his reaction to blackness prior to the insult reflects another characteristic of Jung's hero-archetype. He is in a state of isolation that corresponds to that of Jung's gestating child hero. He does not act, he does not think, he rarely responds. During the two-year period between his "fall" down the mountain and the black butler's rejection of him, Sutpen appears to be an outside observer[32] of life around him while his father attacks "niggers" and his sisters display "speculative antagonism" (230) towards them. When he speaks to General Compson years later, his isolation while a youngster becomes apparent; he had not identified himself with his family and their irrational prejudices: "You knew that you could hit them, he told Grandfather, and they would not hit back or even resist. But you did not want to, because they (the niggers) were not it, not what you wanted to hit" (230). But what "it" was he did not yet know. He apparently realizes only after the trauma that the "it" he wants to strike out at is not only the black slaves but also the white man who is responsible for the slave's power to reject the little white boy. And the only way he can strike the white man is to have what they appear to have:

property, which includes black slaves, and a pure white dynasty.

His concept of a dynasty excludes "black," and so he never meets his Shadow head-on in order "to find out what its secret aim is and what it wants from [him]."[33] Its aim is to challenge him to use his spiritual strength. Had he accepted the black butler as a man and not as an instrument of the white plantation owner and had he asserted his right to remain at the front door, he would have been prepared later to see Bon as a man and not as a "spot of negro blood." With this spiritual insight Sutpen would have had the courage to recognize that simply because Bon is his son, he qualifies as his rightful descendent. Sutpen's initial response to the challenge after the trauma suggests the Jungian dialectical battleground, the psychic time during which his feeble knowledge struggles to shed light on his instincts. In the cave, "there was only himself, the two of them inside that one body, arguing quiet and calm. . . . He argued with himself and the other. . . . and the first: What shall we do then? and the other: I don't know" (234, 235). Sutpen at one point even becomes dissociated, outside of himself: "he just lay there while the two of them argued inside of him. . . . and he just listening, not especially interested, . . . hearing the two of them without listening" (237). He loses his chance

for growth when he decides to fight the injustice of life not with inner strength but with the identical objects responsible for the attack on him--money, slaves, and a white dynasty. This decision leaves him unaware, subject always to his primitive instincts.

The challenge of the trauma resembles the challenge to the mythic hero to separate the World Parents, Heaven and Earth, from their locked embrace. Such a rending of the single balanced entity represents the initiatory point in life when one's state of wholeness is wrenched apart and the middle stage of psychic development begins. If Sutpen's answer to "What shall we do then?" had been "I know what to do. I will go back to the front door and face the black butler," his calm state would have ended and his growing process would have begun. And then, after suffering the chaos of fearful confrontations like the trauma involving the black butler, he would experience, psychologically, the instinct of his unconscious and the will of his conscious functioning together. Sutpen, however, hears "the two of them without listening" (237). He fails to respond because his "grail" is based upon objects, environment, things outside of himself, not upon an inner search. He says, "you got to have land and niggers and a fine house to combat them with" (238). He thinks

he must combat the rich, white plantation owners, and to do this he constructs a design to acquire all that they have.

He believes that his anger is not directed so much at the blacks who represent his own inferiority but at the superior whites that have the ability to elevate the "inferior" blacks to a place appearing to be superior to white trash like himself. For even before his traumatic realization, Sutpen responds to the inequalities of life and the strange paradox of the inequalities--the fact that the acquisitive whites have the power to provide for the blacks, who are socially inferior to low white trash, better housing and better clothing than the low white trash ever hoped to have. When Sutpen and his sister refuse to step out of the road so that the white man's carriage can pass, it is not the "nigger coachman" at whom Sutpen throws the clods of dirt but at "the actual dust raised by the proud delicate wheels" (231). Sutpen, then, wants to strike the white plantation owner who symbolizes to him a world of knowledge grotesquely transmogrified into a world of acquisitions. But to "combat them" would not help. Instead he strikes at them by trying to become superior to them.

Sutpen, however, is mistaken because the black not the white is his major obstacle. Although Bon is the most

fully drawn and humanized of all of Sutpen's archetypal Shadow representations, he is by no means the first one that Sutpen rejects. An extended metaphor of a black balloon face is the first of several black images confronting Sutpen. Sutpen says,

> You knew that you could hit them, he told Grandfather, and they would not hit back or even resist. But you did not want to, because they (the niggers) were not it, not what you wanted to hit; that you knew when you hit them you would just be hitting a child's toy balloon with a face painted on it, a face slick and smooth and distended and about to burst into laughing, and so you did not dare strike it because it would merely burst and you would rather let it walk on out of your sight than to have stood there in the loud laughing. (230)

If he were to confront the black balloon face rather than wish it away, he would begin the first important struggle toward awareness. It would be like the hero in the night-sea journey who reveals his incipient strength by first eating the heart of the sea monster. Sutpen deals with the balloon face, however, in the same way that he is to deal with all subsequent symbols of his struggle. He turns his back on it.

He fails again in the struggle when he refuses to see the black image out there as part of himself. When he is standing at the plantation house door a moment before the lavishly dressed black butler tells him "never to come to that front door again but to go around to the back" (232),

Sutpen intuits a sudden splitting apart of himself. He senses the actual projection of his own dark features:

> The nigger was just another balloon face slick and distended with that mellow loud and terrible laughing so that he did not dare to burst it, looking down at him from within the half-closed door that instant in which, before he knew it, something in him had escaped and . . . was looking out from within the balloon face. (234, my underlining)

This incisive revelation flickers out in an instant, and all subsequent black images are perceived as evil images foreign to his nature, as projections that are totally unassimilable. The most fully characterized of these dark images is Charles Bon.

Charles Bon stands as the most significant obstacle that inhibits Sutpen's pattern of growth. He is the son that is never recognized; he is the son to whom Sutpen resolutely refuses to say, "my son." Shreve imagines Sutpen's first wife, in her bitterness and revenge, uttering to Bon the darkest heresy of a King's reign: "'He is your father. He cast you and me aside and denied you his name'" (297). Donald Kartiganer describes the universal myth of the king whose immortal dynasty rests upon a single nod, the bestowing of his name upon a son. Kartiganer speaks of him as a man who would be god.

> While the god lives and thrives the land remains prosperous, but when he fails to honor the code of succession, when he cannot

> say "son" to the product of his body, then the godhead and the land are corrupted, and the tribe, or the section, or the nation trembles at its base, crumbles in fire and violence.[34]

The devastating fire at Sutpen's Hundred is not an expedient afterthought, putting to rest Sutpen's perverse design, but a reality waiting eighty years in the wings from the moment that "he repudiated that first wife and that child when he discovered that they would not be adjunctive to the forwarding of the design" (262).

The repudiated son was born in the Haitian heat resembling the hot belly of the sea monster into which a young god-hero plunges to begin a challenging but successful journey. Sutpen begets Bon in Haiti which, like the belly of the sea monster, is the site where the young hero finds mysterious dark obstacles and battles that tax his strength and flesh. Haiti--"a little lost island [whose soil was] manured with black blood from two hundred years of oppression and exploitation . . . ; the yet intact bones and brains in which the old unsleeping blood that had vanished into the earth they trod still cried out for vengeance" (251). The Haitian night is redolent with "brooding and blood-weary and throbbing darkness" (253) which encapsulates "a little island set in a smiling and fury-lurked and incredible indigo sea, which was the halfway point between what we call the jungle and what we call

civilization" (250). The "blank wall of black secret faces" (252) attacks whites. With throbbing drums and inscrutable chantings the natives seem to beckon Sutpen to an impossible David-Goliath challenge. Sutpen accepts, walks out into the darkness, and subdues them (254). No details are forthcoming of the fight, only the successful result and the awful statement declaring his heroic state: "to find flesh to stand more than flesh should be asked to stand" (254).

And true to the pattern of the night-sea journey, Sutpen is stricken ill with terrible heat. He leaves his wife and son and emerges from Haiti, appearing in Jefferson "like a man who had been sick, . . . like a man who had been through some solitary furnace experience which was more than just fever" (32). This intolerable heat reflects the sterile state of his psyche. Where he had had the power and ability of a hero when he fought off an army of natives, he fails utterly as a hero by committing a King's unthinkable error. He names his son not Sutpen, but "Charles Bon. Charles Good. . . . That would have been a part of the cleaning up" (265). His idea is to rectify what he positively asserts to be an "initial mistake," that of marrying and impregnating the "treasure" of the Haitian "castle." The "princess," he finds to his horror, is irretrievably unfit to bear the heir to the

Sutpen dynasty, for her "spot of negro blood" represents the looming but natural darkness from which he forever turns his face. The wife and child represent to him "the absolute and irrevocable negation of the design" (273). Sutpen "cleans up" his mistake in a manner acceptable to his brand of conscience, the personal morality he had developed in the cave. He does not have a socially conditioned conscience but a selectively personal one which has as its point of value his dynastic design. "Now fog-bound by his own private embattlement of personal morality" (271), he will suffer in blindness for believing that whatever advances his design is right and whatever inhibits it is wrong. For by viewing his involvement with negro blood as a mistake or obstacle to be sidestepped instead of as a natural life circumstance to be faced and accepted, psychologically, Sutpen denies his psyche the condition needed to grow towards a mature realization of Self.[35] After repudiating his wife and child, he provides them material wealth far beyond mere security and denies himself immortality by naming his son Bon. Sutpen's dynasty will end sterilely, for Charles Bon's progeny, Jim Bond, is a sterile idiot, and Sutpen's second set of children will remain childless.

By repudiating Bon, Sutpen lacks the courage that he had once when he found "the flesh to stand more than flesh

should be asked to stand" (254). But it takes no courage for Sutpen to recognize Henry, his second son. With great ease and simplicity, a recognition takes place: "Henry, Sutpen says--My son" (353). And so he utters the mythic words. But their saying is unheroic, for although Henry is his issue too and represents a very real segment of his psyche, Henry poses no permanent threat to his father. On the contrary, Henry is a positive instrument of his father's will. Bon is acutely aware of the intricately enmeshed relationship of Sutpen, Henry, and himself and aware, too, that to recognize the younger and not the older son is iconoclastic. When Shreve says, "we're going to talk about love" (316), he imagines Bon placing upon love a most intimate conception--a bond that is ineradicable. Bon looks at Henry's face and thinks, "there . . . is the face of the man who shaped us both; . . . there . . . I shall penetrate . . . my father's [face], out of the shadow of whose absence my spirit's posthumeity has never escaped" (317). Bon is Sutpen's Shadow, and neither can be separated from the other. Bon knows this; Sutpen refuses to know it. And no matter what path he takes, he is always confronted with his Shadow even through the agency of Henry. Henry brings Bon home from college and presents him to Sutpen: "'Father, this is Charles'" (267).

Henry then is a principle factor in the struggle of recognition and repudiation between Bon and Sutpen. He acts in two capacities. First, he is the agent of that portion of Sutpen that is his Shadow: by placing Bon before Sutpen, by allowing Bon the freedom at Sutpen's Hundred that would be a brother's, by offering Bon an intimate position in the Sutpen family, by relinquishing his heritage for Bon. In this first capacity, Henry threatens his father. Responding to the introduction, Sutpen "must have felt and heard the design--house, position, posterity and all--come down like it had been built out of smoke" (267). And the tragic irony, too, is glaring: that of Sutpen himself doing the office of the "monkey-dressed nigger" of fifty years before; the very trauma that had driven him to his perverse design he repeats against his own Shadow. Here Faulkner specifically articulates the oneness of Sutpen and Bon: "he stood there at his own door" (267). Sutpen sees Bon and is aware that it is himself: "after fifty years the forlorn nameless and homeless lost child came to knock at it and no monkey-dressed nigger anywhere under the sun to come to the door and order the child away" (267). The hospitality of his home is simply a facade of acceptance, for Sutpen, just as surely as the "monkey-dressed nigger" rejected him, turns Bon away when he cannot say, "my son." His role as the redeeming

hero diminishes further with this omission, and any hope of maturation diminishes with it.

In Henry's second capacity he acts as Sutpen's reluctant but predeterminedly obedient instrument. As has been stated, Henry is a segment of Sutpen himself. Shreve suggests that Sutpen must "so corrupt, seduce and mesmerize the son [Henry] that he (the son) should do the office of the outraged father's pistol-hand when fornication threatened" (179). At first Sutpen tells Henry that Bon is a half-brother (269) and so is an ineligible candidate for Judith's hand. Henry goes to New Orleans to try to disprove it but instead apparently finds evidence that proves that Bon is, in fact, a half-brother. This fact fascinates Henry, because as has been suggested earlier, an incestuous affair would vicariously satisfy Henry. But since Henry is so integral a part of his father, he cannot long escape his power.

In their final dialogue, having realized after four years that the idea of incest had not been enough to convince Henry of the inappropriateness of the match, Sutpen tells him:

> He must not marry her, Henry. His mother's father told me that her mother had been a Spanish woman. I believed him; it was not until after he was born that I found out that his mother was part negro. (355)

Whereas incest would have been acceptable to Henry, miscegenation is not. But miscegenation even more than incest, implies an acceptance of one's lesser self, for miscegenation combines not only male/female factors but light/dark as well. In addition, such a coupling suggests not only the hermaphroditic stage of Jung's hero-archetype but the final stage as well--the hero as beginning and end. Theoretically defined in the Introduction, rebirth, or a transformation of personality, represents the completion of Jung's process of individuation and, therefore, can be seen as the symbolic result of miscegenation in the Sutpen case. If Henry had been allowed to effect an incestuous marriage between Bon and Judith as he was inclined to do, the result would have precipitated a spiritual rebirth in Sutpen. As already noted in this chapter, incest, in the Jungian sense, is a figurative concept representing a search for psychic realization. Figuratively, one must return to the womb of the woman and, in a sense, re-create oneself there. Sutpen's positive nature, in the form of Henry, had sought this very basic archetypal pattern of behavior. Quentin also struggles to achieve the rebalanced final stage of development by confessing to incest that he did not have the courage to commit. And for years, Henry had steadfastly directed his father towards a rebirth by confronting him with Bon and by being

the instrument of the incestuous engagement between two essential elements, Bon and Judith. But Sutpen's desire for sterility and failure is too strong. His whole life has been directed against a rebirth. As a result, the positive Henry submissively leaves the conference "thinking not what he would do but what he would have to do" (355). Since Sutpen has always lacked the courage to face his first son, it is Henry who faces Bon, but to destroy him.

Bon, in seeking recognition, must, like Henry, struggle with Sutpen's destructive power. But Bon, who is as numinously powerful as Sutpen because he is a segment of Sutpen, steadfastly refuses to succumb to Sutpen's resistance. Internally he pleads for the recognition that is due the eldest son from the would-be father/king. Kartiganer maintains that Sutpen perverts the myth of the "god [who] must die and be succeeded by the elder son, or at least must meet the face of the son."[36] But Bon seeks to follow his role of son in the mythic pattern. He thinks obsessively of recognition, for only through this can a Sutpen dynasty be made a reality. Bon thinks wishfully:

> he [Sutpen] will let me know that quickly that I am his son. (319)
>
> He would just have to write "I am your father. Burn this." and I would do it. Or if not that, a sheet, a scrap of

> paper with the one word "Charles" in his hand (326).
>
> Even though he say to me "never look upon my face again; take my love and my acknowledgment in secret, and go" I will do that. (327)

Even though Henry is never aware of it, Bon is interested in Judith merely as a means to gain his father's recognition. At the beginning of Henry's courtship of Bon for Judith, he invites Bon to spend Christmas at Sutpen's Hundred. Bon replies, "'All right. I'll come home with you Christmas,' not to see the third inhabitant of Henry's fairy tale, not to see the sister . . . but thinking So at last I shall see him" (319). Bon further fantasizes that through Judith he would receive recognition. Of a letter he should write to her, he thinks, "If one of mine to her should come back to me unopened then. That would be a sign" (326-327). Bon would do anything for Sutpen's recognition. "Bon would say, 'He should have told me. . . . If he had, I would have agreed [to give up marrying Judith] and promised never to see her or you [Henry] or him again" (341). Bon will stop at nothing to satisfy the archetypal drive that demands paternal recognition as a requisite for succession. The power of this pattern is recalled by Neumann who comments upon the length to which prehistoric people would go in order to satisfy the drive: "We know from prehistoric times the role

played by the divine kings who had either to kill themselves or be killed when their powers failed and they could no longer personally guarantee fertility."[37] Analogously, Bon's search for recognition, if successful, would revitalize Sutpen's sterile dynastic line.

Bon's fight, however, is no match for Sutpen's perverse design. No recognition is ever forthcoming. After the climactic conference between Sutpen and Henry, Bon reaches out one final time: "And he sent me no word? He did not ask you to send me to him? No word to me, no word at all?" (356). The impact of that "word" is omnipotent. Jessie L. Weston emphasizes its power when she quotes Perceval of Chrétien de Troyes:

> If you had found the word to say,
> The rich king who in distress does lay
> Would of his wound be fully healed.
> But now his fate is truly sealed,
> Never to rule his land in peace.[38]

She explains that "while the malady of the Fisher King is antecedent to the hero's visit, and capable of cure if the question is asked, the failure to fulfill the prescribed conditions of itself entails disaster upon the land."[39] At this point Sutpen the hero "seals his fate," because he will never "fulfill the prescribed condition" of uttering "the word" of recognition.

Without the creative word, Bon mechanically sets up the inevitable dénouement. He expresses his intention to

go through with his marriage to Judith so as to force a parental recognition, knowing full well that his intention will simply hasten his death. His death, which is a representation of Sutpen's psychic destruction, takes place at the gate of Sutpen's Hundred. "Henry . . . turned his horse to face Bon and took out his pistol; and Judith and Clytie heard the shot" (358). It is fitting that all the children of Sutpen, since they are all integral parts of his psyche, should be present at his psychical demise.

All of his instruments, too, take an active part in Sutpen's perverse triumph. Henry shoots and kills his father's Shadow and then disappears. The disciple, Wash, fashions the coffin in which to bury Bon. Judith calmly directs Bon's burial. The pallbearers include Miss Rosa (another object of Sutpen's aborted design), Wash (Sutpen's actual instrument of death), Theophilus McCaslin (the Jefferson representative), "and Clytie as we bore the awkward and unmanageable box past the stair's close turning while Judith, following, steadied it from behind" (152). Such cold detachment to the palpable decline of the dynasty is evidenced again in the elliptical exchange between Sutpen and Judith after the war: "'Henry's not--?' 'No. He's not here.' --'Ah. And--?' 'Yes. Henry killed him.'" (159).

Sutpen's actual death is effected by Wash who kills Sutpen with a rusty scythe, a symbol of the irreversible, onward movement of all things natural. This symbolic instrument of death suggests the futility of Sutpen's determination to counteract the unchallengeable archetypal pattern towards Self-realization. The futility is further evidenced by Charles Bon's son, Charles Etienne de Saint Velery Bon, who appears at Sutpen's Hundred one year after Sutpen is killed. His similarity to Sutpen is alarming. He shows the "furious and indomitable desperation which the demon himself might have shown, as if the child and then the youth had acquired it from the walls in which the demon had lived" (202). His fury is identical to Sutpen's but levelled against the opposite half of the syzygy. Etienne "had not resented his black blood so much as he had denied his white" (207). On the surface Etienne seems to be like Joe Christmas in appearing to search for roots and identity, but, in fact, he is exactly like Sutpen in that he does not search at all. His determination to identify only with the blackest side of the personality is reflected in his choice of "'an authentic wife resembling something in a zoo'" (209). Whereas Sutpen fiercely refuses to recognize all things black, Etienne, Sutpen's direct scion and heir, just as fiercely refuses to recognize all things white. Sutpen's dynasty plummets as Etienne's psychic failure reflects Sutpen's.

The final Sutpen chapter is written in Jim Bond, the issue of Etienne and his "'coal black and ape-like'" (205) wife. He is the sterile, idiot, negro heir whose unnatural existence proclaims the dynastic dead end. Miss Rosa denies him with all the fury that would be Sutpen's:

> 'You, nigger! What's your name?'
> 'Calls me Jim Bond.'
> '. . . . You ain't any Sutpen!' (371)

But all her denials and Sutpen's from his grave do not alter the final sterility of the king's line and kingdom. As an archetypal hero, he is a failure. His psyche collapses in the blackest depths of the instinctive unconscious, never being illuminated by the light of consciousness. Only fire can provide the purification of the site that will prepare the kingdom for a wiser lord.

> 'Fire! . . . The house collapsed and roared away, and there was only the sound of the idiot negro left.' (373, 376)

NOTES

[1]Cleanth Brooks maintains that Sutpen, when seen against Faulkner's orthodox conception of man, "remains innocent to the end." Brooks also describes Sutpen's personality type as "rationalistic and scientific," a type Carl Jung would label "Thinking." "Absalom, Absalom!: The Definition of Innocence," Sewanee Review, 59 (Oct.-Dec. 1951), 554-555. John Kenny Crane who cites Mircea Eliade's theories of archaic civilization sees Sutpen as a demon or "djinn" because he locates his Sutpen's Hundred twelve miles away from Jefferson's "Sacred Center," a center that embodies the established values of all those who live close by and that relegates to demons the outlying or "Profane" area. "The Jefferson Courthouse: An Axis Exsecrabilis Mundi," Twentieth Century Literature, 15 (April 1969), 19-20. John Longley, Jr. sees Sutpen guilty of the unforgivable sin, like Melville's Ahab and Hawthorne's men of science. The Tragic Mask: A Study of Faulkner's Heroes (Chapel Hill, N.C.: University of North Carolina Press, 1957), p. 206. Hyatt H. Waggoner sees a larger perspective in the Faulkner theme, because he says, the central focus of Absalom, Absalom! is universally human, not uniquely Southern, history. "The Historical Novel and the Southern Past: The Case of Absalom, Absalom!" Southern Literary Journal, 2, No. 2 (1970), 69-85. Walter Brylowski, in defining four levels of myth, examines Sutpen according to his allusive, thematic, and quasi-historical qualities. Faulkner's Olympian Laugh (Detroit, Michigan: Wayne State University Press, 1968).

[2]Ilse Dusoir Lind, "The Design and Meaning of Absalom, Absalom!" Three Decades of Criticism, eds. Frederick J. Hoffman and Olga W. Vickery (East Lansing, Michigan: Michigan State University Press, 1960), p. 281.

[3]Donald M. Kartiganer, "The Role of Myth in Absalom, Absalom!" Modern Fiction Studies, 9, No. 4 (Winter 1963-64), 361.

[4]Brooks, Sewanee, 543-558.

[5]Crane, 22.

[6]Edgar W. Whan, "Absalom, Absalom! as Gothic Myth," Perspective, 3, No. 4 (Autumn 1950), 192-201.

[7]Carl G. Jung, The Archetype and the Collective Unconscious, 2nd ed., trans. R. F. C. Hull (1959; rpt. Princeton, N. J.: Princeton University Press, 1968), p. 167. [C. W., 9, i.].

Jung describes the hero-archetype in C. W., 9, i in the section entitled "The Special Phenomenology of the Child Archetype" in his general study of "The Psychology of the Child Archetype." pp. 151-182.

Erich Neumann discusses the birth of the ego and its emergence from its identity with the uroboros. He sees this emerging state of the ego as the stirrings towards independence. He calls this period of the nascent ego the stage of the Great Mother, where the uroboros, or symbol of perfection and wholeness, is still dominant over the ego. But a step towards independence is taken when the ego detaches itself, isolates itself, and becomes, in a sense, abandoned. "Detachment from the uroboros means being born and descending into the lower world of reality, full of dangers and discomforts." The Origins and History of Consciousness, trans. R. F. C. Hull (Princeton, N. J.: Princeton University Press, 1954), p. 39.

[8]Carl G. Jung, Symbols of Transformation, 2nd ed., trans. R. F. C. Hull (1956; rpt. London: Routlouge and Kegan Paul, 1967), pp. 391-392. [C. W., 5]. Jung also says that since the hero "is psychologically an archetype of the self, his divinity only confirms that the self is numinous, a sort of god, or having some share in the divine nature."

[9]William Faulkner, Absalom, Absalom! (1936; rpt. New York: Random House, Inc., 1964), pp. 222-223. All subsequent quotations taken from this edition of Absalom, Absalom! will be cited hereafter within the text of this paper by page number.

[10]C. W., 9, i, p. 168.

[11]The finding of the treasure releases for the hero Indra of the Rig Veda the refertilizing waters.

[12]C. W., 9, i, p. 170. Sutpen's failure to achieve individuation is particularly significant because his potential is in his strength which usually stands for "the strongest, the most ineluctable urge in every being, namely, the urge to realize itself."

[13]His power gestates in these settings, but when he emerges from his experiences with them, his power does not regenerate him but is turned outward and casts a furious magic-like spell over all those that surround him.

[14]See Erich Neumann, The Great Mother, trans. Ralph Manheim (Princeton, N. J.: Princeton University Press, 1955), schema facing p. 82. The cave corresponds to Erich Neumann's concept of the containing-vessel characteristic of the Archetypal Feminine.

[15]Neumann describes this kind of hero-figure as a "'god in the background' . . . that . . . is regarded not as a forefather, but more as the father who is the 'author of all things.'" Origins, pp. 147-148.

[16]Neumann, Mother, p. 59.

[17]Ibid., p. 282.

[18]M. E. Bradford, "Brother, Son, and Heir: The Structural Focus of Faulkner's Absalom, Absalom!" Sewanee Review, 78, No. 1 (Winter 1970), 78.

[19]Brooks, Sewanee, 556.

[20]Cleanth Brooks, "History, Tragedy, and the Imagination in Absalom, Absalom!" Yale Review, 52, No. 3 (March 1963), 340.

[21]Irving Howe, William Faulkner: A Critical Study (New York: Vintage Books, 1952), p. 222.

[22]C. W., 5, p. 232.

[23]Neumann, Origins, pp. 145, 147-148.

[24]C. W., 5, pp. 158, 308-309.

[25]Jessie L. Weston, From Ritual to Romance (New York: Doubleday and Co., Inc., 1957), pp. 81-100.

[26]Neumann, Origins, p. 154.

[27]Thomas Bulfinch, Mythology, abridged by Edmund Fuller (New York: Dell Publishing Co., 1959), pp. 107-110.

[28]Edith Hamilton, Mythology (Boston, Mass.: Little, Brown and Co., 1940), pp. 202-219.

[29]Slabey, Mississippi, 157.

[30]C. W., 5, p. 183. "I have frequently observed," says Jung, "in the analysis of Americans that the inferior side of the personality, the 'shadow,' is represented by a Negro or an Indian."

[31]Jung states that such projections will "isolate the subject from his environment, since instead of a real relation to it there is now only a illusory one. Projections change the world into the replica of one's own unknown face." Carl G. Jung, The Portable Jung, ed. Joseph Campbell (New York: Viking Press, 1971), p. 146. [excerpt from C. W., 9, ii.].

[32]Sutpen isolates himself psychologically at this time according to Jung's classification of the thinking personality type. Jung explains his understanding of the four basic psychological types and classifies them as Thinking, Feeling, Sensation, and Intuition. His full study can be found in his Collected Works, Vol. 6, trans. H. G. Baynes (London: Kegan Paul, 1923).

Like Hawthorne's Ethan Brand or Melville's Ahab, Sutpen is polarized because he can simply observe and record a situation. He cannot place a value upon it. Sutpen observes his father's violence against a black, but Sutpen does not determine that the attitude is good or bad and thus does not agree or disagree. He remains neutral. This thinking personality type is not balanced by opposing personality qualities, such as feeling, which would aid the person in evaluating what he has recorded.

[33]M.-L. von Franz, "The Process of Individuation," in Man and His Symbols, ed. C. G. Jung (New York: Dell Publishing Co., 1968), p. 170.

[34]Kartiganer, 358.

[35]Miss Rosa sees Sutpen, lately from the depths of Haiti and the repudiation, as "that man who had struggled through a swamp with nothing to guide or drive him--no hope, no light" (166). She sees him as denying all light, that light which Neumann describes as the basic symbol

of consciousness, a symbol basic to all creation myths. "Only in the light of consciousness can man know. And this act of cognition, of conscious discrimination, sunders the world into opposites, for experience of the world is only possible through opposites" (Neumann, Origins, p. 104).

The peremptory "let there be light" wrests a dark instinctive world from bondage and thrusts it into a paradoxically free yet burdened state of turmoil, turmoil born of a split syzygy that was once united and balanced. But the "light" then comes from directing one's life towards the reintegration of those recently split opposing forces. To integrate the light with the dark is to quell the tension and to achieve the sought-after calm.

[36]Kartiganer, 357.

[37]Neumann, Origins, p. 57.

[38]Weston, p. 15.

[39]Ibid., p. 15.

CHAPTER II

QUENTIN COMPSON:
A STRUGGLING YET INCOMPLETE ARCHETYPAL HERO

It will be my intention in this chapter to show that Quentin Compson, as he appears in The Sound and the Fury, for somewhat different reasons than Sutpen, also fails to reach individuation, the goal of the archetypal hero.[1] Whereas critics have seen his failure in terms of that of a chivalric or a romantic hero,[2] I mean to show that his failure is caused by his inability to accept the non-virgin state of his sister Caddy, who represents his Anima. Archetypally, he is unable to accept and absorb the contrasexual element in his own nature. Unlike Sutpen, who represents the infantile, undivided psyche, Quentin seems to represent the middle stage of development, in which bits of knowledge appear and ego-consciousness begins to develop out of the unconscious. Quentin, like Osiris, may, in his mode of suicide, even anticipate a fulfillment of the cycle of death and rebirth.

But Quentin has a central problem which derives from his relationship with Caddy. He is the oldest of the

Compson children; Caddy is two years younger, then Jason, and then the idiot Benjy. When Caddy is seventeen, she becomes pregnant by Dalton Ames, a situation that her mother legitimizes by arranging a hasty marriage with Herbert Head. At this time Quentin is studying at Harvard where, after the wedding, he commits suicide. Caddy, too, deserts the family, leaving her little girl, named Quentin after her brother, in the care of her mother, her father, and Dilsey, the old negro servant.

Quentin's responses to his sister Caddy are generated by traits in her character that are much illuminated when seen in terms of their archetypal nature. From childhood, Caddy has shown signs of being a complete woman, a total composite of the Archetypal Feminine. Protecting Benjy, she functions as a Good Mother; aborting Quentin's sexual experience with Natalie, she functions as a Terrible Mother; taking off her dress and showing her muddy drawers, she functions as a Negative Anima; showing courage and inspiration by scampering up the tree, she functions as a Positive Anima. These aspects of her nature will be explored in depth below, but this pattern suggests a totality that is very much superior to the immature ego consciousness of Quentin. I mean to show that Quentin is so totally obsessed with Caddy in her role as Positive Anima that he cannot accept her in her other conflicting roles, and thus he cannot accept her at all.

Jung describes with poetic acuity the spark of life that is the main attribute of the Positive Anima:

> Being that has soul is living being. Soul is the living thing in man, that which lives of itself and causes life. . . . With her cunning play of illusions the soul lures into life the inertness of matter that does not want to live. She makes us believe incredible things, that life may be lived. She is full of snares and traps, in order that man should fall, should reach earth, entangle himself there, and stay caught, so that life should be lived.[3]

This is the Caddy that Quentin seeks, and the only way that he can give "life" to his psyche is to submit himself to the "awful daring of a moment's surrender" and embrace his élan vital, his sister Caddy. Caddy represents his spark of life, for she is the woman within Quentin, his own contrasexual figure. In this role, Jung maintains, a woman fulfills the opposing factor necessary to the hermaphroditic quality of the typical hero. A typical hero, says Jung, must be responsible for "the assimilation of contrasexual tendencies . . . to keep the libido [psychic energy] in a state of progression."[4] Caddy represents to Quentin his Positive Anima when she scampers with daring up the tree to peep into their dead grandmother's window. Caddy seems to be tempting Quentin to be daring also. But in the same action, she represents other aspects of the Archetypal Feminine as well, for when she climbs to the top, she exposes her muddy drawers, and Quentin is afraid of the

sight. It represents the Jungian "snares and traps" that, though they appear to be deterrents, are actually designed to force Quentin to develop his potential.[5] Whereas Quentin, at one level, desires to accept Caddy as his life force, he, nevertheless, rejects her totally because she represents for him all of the other aspects of the Archetypal Feminine as well, a totality that, according to Neumann, makes a woman numinous.[6]

Quentin and Caddy, then, do not effect a positive hermaphroditism in their relationship, as Osiris and Isis did when they embraced. Osiris, with this embrace, assimilates the femaleness of his own nature, an hermaphroditic state that serves him beneficially, for Horus is born, and Horus guarantees his father's immortality. Quentin, on the other hand, rejects Caddy, because Caddy, like Isis, possesses a fluid nature, and Quentin's growth freezes in the face of it.

One reason for this is that his mother, Mrs. Compson, has never been a true mother to him in terms of love, warmth, and protection. Bowling sees her as "the primary corrupting force in the Compson family . . . [that] has no center, no mother, no love."[7] There is validity, too, to Brooks' consistent claims that Mrs. Compson is the "curse" upon Quentin and the rest of the Compsons. Brooks states

that she is "the spiritual cancer in the Compson household,"[8] and describes this cancer as "a cold weight of negativity which paralyzes the normal family relationships. She is certainly the root of Quentin's lack of confidence in himself and his inverted pride,"[9] and in her strong negative characteristic, she can be seen as a personification of the Terrible Mother. Analogously, the Terrible Isis, through the agency of the evil Set, dismembers and castrates Osiris.

Mrs. Compson's withdrawal of love from Quentin is an action that constitutes a withdrawal of all the functions of the positive side of the Archetypal Feminine's elementary or eternal character. Thus hunger and thirst take the place of food, cold of warmth, defenselessness of protection, and so on.[10] Mrs. Compson has been so devastating to Quentin that he feels impelled to lament, "if I'd just had a mother so I could say Mother Mother" (213).[11] She lacks not only love but tenderness, understanding, and sensitivity. The only interest she shows towards any others beside herself is in her brother, Maury, and her son Jason, and these only because she relates them to herself. She demands that Caddy embrace virginity as the highest virtue, a belief that reflects her own self-righteous sterility.

Figures like Mrs. Compson have appeared many times in myth, in the goddesses Kali and Medusa and the terrible

Ishtar and Isis. Neumann's diagram (see Introduction, p. 11) indicates that the power of this Terrible Mother progresses from the central core of containment to ensnaring to devouring to death and finally to dismemberment. In the case of Mrs. Compson, she leaves Quentin, in a sense, castrated. She has withdrawn her love from him, leaving him defenseless and lacking confidence. This symbolic "castration" devastates Quentin, while Joe Christmas' actual castration, paradoxically combining submission with courage, initiates his triumph. But because Quentin does not overcome the effects of a loveless mother, he suffers from a serious deficiency of the archetypal Good Mother (M+) representation that would function not only to bear him but to nourish, protect, and because of her love for him, release him. This lack is the initial reason that he cannot grow and develop. He is cursed with the need to wander, longing always for the Good Mother. According to Jung, one of the characteristics of the hero-archetype is that of the wanderer. "The heroes," says Jung, "are usually wanderers, and wandering is a symbol of longing, of the restless urge which never finds its object, of nostalgia for the lost mother."[12] In Quentin's case, the "lost mother" is really the aspects of the Good Mother that Mrs. Compson does not possess.

Another reason for Quentin's inability to accept Caddy as she is is that he distorts his father's counsel and guidance. Mr. Compson, seen archetypally, is a representation for Quentin of the Wise Old Man. Such a figure must inevitably be met by any hero searching for individuation. According to Jung, the concept of the Wise Old Man embraces a "superior master and teacher, archetype of the spirit, who symbolizes the pre-existent meaning hidden in the chaos of life."[13] The Greek figure Tiresias is a prime example of the Wise Old Man. When the old blind prophet confronts Oedipus with the intelligence that Oedipus himself is the murderer he seeks, the meaning of life begins to unfold for him. For the Wise Old Man is a representative of an archetype that pierces "the chaotic darkness of brute life with light of meaning."[14]

Mr. Compson attempts to shed light on the ambiguity of women and the naturalness of their non-virgin state, but Quentin distorts his father's cynical yet guiding view on women. "Women," says his father, "are never virgins" (143), and this counsel is devastating to Quentin who has already suffered psychic trauma when he rejected the "tainted" Caddy. Mr. Compson then continues to explain that "purity is a negative state and therefore contrary to nature. It's nature is hurting you not Caddy" (143). Quentin rejects his father's explanation by responding,

"that's just words" (143). Mr. Compson further reveals to Quentin that virginity is an obverse of nature for women, a condition invented by men (96), the defense of which is to be used as an excuse for exposing their own Herculean power. Quentin does not accept his father's explanation that places women outside man's moral sphere and ends by saying that he wishes that he, and not Caddy, were unvirgin (96).

Like most critics, Robert Jacobs suggests that the reason for Quentin's sense of futility in the face of his father's counsel is Mr. Compson's jaded determinism approaching moral nihilism that leaves nothing for Quentin but a degenerate code of honor, a code that demands a formalized but futile defense of Caddy's virginity.[15] But Mr. Compson, however deterministic, does not appear to suffer from moral nihilism. Although he is unsuccessful in clearing up Quentin's confusion concerning the essence of Caddy's action, his own view reflects a clear understanding of a woman's nature, and it reflects anything but nihilism. "You are confusing sin and morality women dont do that" (126). What Mr. Compson is implying here is that Caddy's action is neither immoral nor sinful; it is simply natural, and the concepts "virgin," "sin," "morality," "defilement" do not figure into it. When Catherine Baum says that Caddy gives her love to Dalton

Ames selflessly and unreservedly because her love to her is more important than morality,[16] she can be articulating Mr. Compson's understanding of his daughter. But when most critics apprise Mr. Compson's character as cynical, they are seeing a man cynical about the values of his family and of his society, making him ineffectual as a father figure. Mr. Compson, however, with his grasp of the natural world and the ambiguities inherent in it, reflects a mythic not a cynical mind. And when, like the ineffectual Tiresias, he tries to transmit his wisdom through words that are in themselves wise, he functions as an archetypal Wise Old Man.

Quentin, then, lacking a Good Mother figure to nourish him and prepare him for a life independent of her, is unable to accept the wise counsel of his father, which would liberate him from his obsession with Caddy's virginity. Quentin's bondage takes the form of the impulse to self-destruction. So that each time he responds to Caddy when she appears tainted or "impure" to him, he destroys himself a little. And Quentin always seems to see her tainted, even when she is very young.

As a child of seven, the day that Damuddy dies, Caddy tantalizingly removes her dress before her brothers and the black children, when they are at the branch. She is

standing dressed only in her bodice and drawers. Quentin, nine years old, had warned her not to undress:

> "Caddy said." I'll take it off. . . .
> I bet you wont, "Quentin said."
> I bet I will. "Caddy said."
> I bet you better not. "Quentin said." (20)

She rejects his warning, and he slaps her. A scuffle ensues, and Caddy ends up with muddy drawers (19-21). Now Quentin is faced not only with a rejection but with a picture of Caddy in her muddy drawers, a picture of defilement that has an effect on him like that of the negative Anima, the young seductive witch who enchants and seduces young men and who promiscuously flaunts her careless disregard for virginity. Just as Joe Christmas vomits the dietician's pink toothpaste and rejects all females until the end of his life, Quentin slaps the taunting Caddy and rejects her because she embodies a total female nature.

Caddy here resembles the mythological Sirens, who had enchanting voices and the power to lure sailors to madness and death, or Lilith who enchanted Adam yet refused to submit to him, or the Medusa who would turn Perseus to stone. This negative aspect of the Archetypal Feminine embodies the mythic ambiguity that cloaks a positive force in a negative disguise, for if a hero were to overcome such seemingly insurmountable problems, he would certainly

mature. The hero Perseus does overcome Medusa's power by viewing her through a mirror and then beheading her. But Quentin cannot overcome this seductive aspect of his sister because it is not consistent with his wish that she be a pure figure. So he sees her not only as a rejecting female, but as a defiled one as well.

Caddy exposes her muddy drawers once again when she returns to the house with Quentin and the other children and climbs a tree to look into the window of the upper bedroom where Damuddy has died. But while her muddy drawers represent to Quentin her initial defilement, in the paradoxical fashion typical of an archetype, her scampering up the tree also reflects the life and fire and courage of the positive Anima as well. In doing this, she shows the strength and courage to reject the parental authority forbidding such action. If Quentin were to respond positively to Caddy's urging and join her in the tree, he would be seizing life and would be on the way to developing an independently strong ego consciousness. Caddy, showing courage and vitality, is Quentin's soul, if he will only grasp it. But he does not scamper up the tree when she beckons him, so he gives up the opportunity she offers him of peeping into the forbidden window. The muddy drawers loom so large in Quentin's mind that they obliterate her beckoning climb to the top.

She appears, then, to have reached the height of the tree, a symbol of a male's intellectual fulfillment, and to have usurped thereby the male's province over the intellect. Quentin responds to Caddy's paradoxically confusing nature, as Joe responds to the female nature until the final week of his life, by not seeking maturity and by rejecting the cause of his stasis: females. On the day of his suicide eleven years later, he realizes mournfully that not only the taunting female but the presence of anything that suggests female contaminates him, for he says,

> I thought about how I'd thought about I could not be a virgin with so many of them walking along in the shadows and whispering with their soft girlvoices lingering in the shadowy places and the words coming out and perfume and eyes you could feel not see, but if it was that simple to do it wouldn't be anything and if it wasnt anything, what was I. (183)

He laments, then, that since the air is female-ridden, he is not an "is" or a "was" but a non-being.

Quentin rejects Caddy not only as negative Anima but as Good Mother as well.[17] As a small child, Caddy tenderly cares for her baby brother Benjy, understanding better than any other member of her family (except Dilsey) the feelings, desires, and frustrations of an idiot child. She intuits the meanings of his moans, bellows, cries, and serenity. She feeds him as a Good Mother nourishes. She dresses him warmly in the winter. She tends to his whimpers and

cries by setting him before the pretty colored shapes of the fire and by giving him the brightly colored pillow and her warm, soft slipper that he hugs. Later when she meets Charlie at the swing, Benjy bellows furiously, and although Caddy desperately needs the physical advances of Charlie, she is horrified at his lack of feeling for Benjy who is watching and crying. "'He cant talk,' Charlie said, and Caddy responds, 'he can see.'" Caddy leaves Charlie and takes Benjy in the house where she cries with him and promises never to act like that again. She washes out her mouth so that Benjy will be serene again (57-58). This scene is repeated a few years later when she has her affair with Ames. Again she responds to Benjy's intuitive bellowing against impending disaster, crying with him and tending to his fury. But this time because she becomes pregnant, she knows that she cannot protect him anymore. She, therefore, pleads with Quentin to look after Benjy and her father for her (131, 138, 143). But Quentin distorts this request of Caddy and chides her by accusing her of not loving Benjy and father anymore. Thus Quentin even rejects the Good Mother qualities in Caddy, again depriving himself of any feminine counterbalancing agents to support his disintegrating psyche.

If Quentin refuses to accept Caddy as a Good Mother, he will certainly reject her when she displays the

characteristics of the Terrible Mother. Neumann maintains that the precondition for any development of adolescent ego consciousness is to overcome the domination of the archetypal Great Mother, a totality that encompasses qualities of the Terrible Mother.[18] When, as an adolescent, Quentin is still testing his ability to function as a male, Caddy appears to be responsible for his aborted sexual experience with Natalie. He and Natalie are in the barn where they are fumbling with each other. While pretending to teach Natalie how to "dance sitting down" (168), he feels his blood and hers surge together. He proves to her that he is "strong enough" to lift her up, the strength symbolically expressing his attempt to detach himself from the tenacious Terrible Mother. But the Terrible Mother appears at the door of the barn in the figure of Caddy, drenched by the rain. Faulkner describes her appearance: "She stood in the door looking at us her hands on her hips" (169). Natalie runs off, and Quentin, by wallowing in mud, seeks purification from the sin of attempting to break away from Caddy.

Psychologically, to succeed in this attempt would give strength and independence to his feeble ego which at this time is struggling to become independent of his feminine unconscious.[19] He plunges continually into the

mud that he smears all over Caddy who then digs her fingers into his face. In so doing, she draws blood that may be seen in Jungian terms as an aborted initiation into a world of ego consciousness, aborted because Caddy's purpose in attacking his face is to scratch out his eyes. Eyes represent, according to Jung, the light of consciousness, and when she says, "I tried to scratch your eyes out" (172), her devouring purpose is abundantly clear. To Quentin she had threatened his developing intellect when she climbed the height of the tree, and now she does it again when she attacks his eyes. Quentin submits to the domination of Caddy, an action which further impedes his growth.

Years later, Quentin's self-destructive responses continue to leave him frozen and impotent in the face of Caddy's constant and active interest in men. This maddening quality of what Neumann describes as the "young witch" recalls her maddening effect on Quentin when she had exposed her muddy drawers years before. Such madness is intensified in Quentin because of his inability to understand Caddy's response to an apparent magnetism in men. Neither does he understand the magnetism itself:

> What does it look like Caddy . . . that
> grins at you that thing through them (139). . . .
> did you love them Caddy did you love them?
> when they touched me I died (185). . . .
> do you love him Caddy . . .
> put your hand against my throat
> now say his name

Dalton Ames
I felt the surge of blood. (202-203)

Caddy responds to them not only as the means to a physical fulfillment that, as a female, she must realize for completing the natural process, but to the freedom that they represent. She is actively seeking love and freedom in her relationships with Charlie, the young men of her town, and finally Dalton Ames. But when the pressures of the moral restrictions get too great, she flees.[20]

Caddy urgently needs to express overtly all the aspects of the feminine in her nature. But because of the restrictions placed upon her by her mother, who sees her as immoral, by Ames himself, who calls her a bitch, by Benjy, who demands that she smell like trees, and by Quentin, who spews at her, "whore whore" (197), she finds herself suppressed. When pleading with Quentin to take over the protection of Benjy and her father because she must leave, she says, "I cant even cry I died last year" (153). She senses that the world's restrictions are destroying her natural inclinations that must be free expressions. So she seeks to maintain her natural freedom through Dalton Ames, who has been in the army and has sailed the oceans (187) and through the surging blood that the men incite in her. The "it," then, that "grins" at her and comes "through them," the "it" that Quentin asks

about, is the freedom that they represent, the freedom that she expresses when she shamelessly introduces Ames to Quentin on the day she loses her virginity to Ames. The tight world around her demands that she be ashamed, yet the Archetypal Feminine in her fights for her natural right to be. She finally succumbs to the pressure of the world, as represented to her by Quentin, who steadfastly refuses to accept her for what she is but will accept her only for what he demands her to be. So she is transformed, finally, into a polarized Terrible Mother, leaving not only Benjy and her father but her daughter as well, and she ends sterilely as the mistress of a German staff general.

I have suggested that this perverse demand for Caddy's purity sets up a chain of reactions in Quentin that leads to his psychic destruction and eventual suicide. Quentin is rigid in this demand and fails to recognize that this rigidity represents his weakness and limitations. Jung maintains that a psyche in a static state actually disintegrates because a normal psyche is in a continuous process of growth. According to Jungian theory, Quentin's pattern of behavior is arrested because, in refusing to recognize his own limitations, his rudimentary ego weakens itself, thereby making itself subject to the power of the unconscious.[21] This state of arrested growth, as noted in

Chapter I, recalls the tragedy of Thomas Sutpen, who refuses to embrace the dark side of his nature, archetypally referred to as the Shadow. But acceptance of weak qualities is an essential element in the psyche's growth process, and since Quentin does not recognize his weakness, his rigidity destroys him.

In his rigidity, Quentin is very much like Benjy who bellows and cries (57, 84-85) when Caddy does not conform rigidly to the virginal, positive Anima or the protecting Good Mother. Quentin, of course, does not bellow like Benjy, but he is as relentless as Benjy. Quentin associates Caddy with the smell of honeysuckle, and depending upon whether or not she conforms to his rigid view of her, the smell is exhilarating or suffocating. She is with Quentin and due to meet Dalton Ames in the woods near the branch. The smell of honeysuckle becomes stronger and stronger to Quentin as she leaves with Ames. It then becomes suffocating, because Quentin is unable to accept their affair. Quentin, like Joe Christmas, seeks purification at the damp earth, a symbol of the Good Mother that Quentin has been searching for: "I lay down on the bank with my face down close to the ground so I couldnt smell the honeysuckle I couldnt smell it then and I lay there feeling the earth going through my clothes listening

to the water" (194). For a moment at least, the stifling smell of the honeysuckle is purified for Quentin by earth and water.

After Caddy's affair with Ames, Quentin cries out at the futility of their destiny. "There's a curse on us," he says, "it's not our fault" (196). Such a despairing cry seems to indicate that he sees Caddy's affair leading them, in deterministic fashion, to destruction. He sees their pattern of life impelled by a curse, a black force. But the impelling force can also be seen positively as the archetypal pattern of behavior that Jung sees as residing in every person's collective unconscious--the drive that urges each person along the undeviating road towards the goal of an individuated Self. Seen in this way, the "curse" is a positive force to be used constructively. But a hero like Quentin fails in this regard, for he is imprisoned by his own rigidity, unable to accept Caddy's sexual relationship with Ames.

The rigidity becomes apparent, too, when Benjy and Quentin both show repugnance for Caddy's wedding. Benjy lies under the window and bellows, while Quentin on the day of his suicide mournfully recalls the event, when he associates "the month of brides" with Benjy's bellowing. Shreve even chides Quentin for not opening the wedding invitation (155). With horror and despair both brothers

grieve at their sister's defilement in the marriage of convenience.

Quentin's conscious efforts towards self-destruction take yet another course. Most of his major decisions are determined by his desire to seek stasis, to freeze time at a point before Caddy loses her virginity. Such stasis is, again, antithetical to Jung's concept of a normal growing psyche. He seeks to negate all events that speak of Caddy's defilement, and, in so doing, he reaches for the past, not as a continuum with an inherent future, but as a single, frozen instant that would hold him and Caddy together in the "clean flame the two of us more than dead" (144). Critics have dealt in rich abundance with Faulkner's conception of the past,[22] particularly with the fact that he seems to embrace Bergson's concept of "durée, the constant creative flow of Becoming, suffused with élan vital, or the force that drives it."[23] Natural characters like Dilsey reflect this "durée." She is capable of embracing not only the mechanical (temporal) but the eternal essences of time as well. "I've seed de first en de last" (371), she says, because she can see the Compsons in their proper perspective, occupying only a brief place in history. Comprehending as she does Christ's birth, death, and resurrection, she can grasp the long reaches of time where time is not static or fixed but an ongoing

flow.[24] This concept holds that the past in all its entirety exists in the present moment. On the other hand, units of time that are mechanically ticked off or that are ordered in man's mechanical calendar do not reflect the past-bearing instant.

Quentin apparently comprehends nothing of "durée." To him a ticking watch does not represent a progression of historical time or even an eternal, durable time; it represents a relentless search for a static, singular moment in an infinite void of nothing, the moment before Caddy was defiled. Ida Fasel suggests that Faulkner's imagery of the arrested moment, as when Quentin tears off the hands of his watch, expresses an "impasse of inaction locked with action."[25]

Quentin has earlier turned to his father for wise counsel concerning this most disturbing matter of time, but with his rigid and intractable nature, he distorts his father's guidance to his own self-destructive purpose. Mr. Compson tries to guide Quentin to understand the "durée-like" value of time when it is unmechanized and unrestricted by the small units of seconds, minutes, hours.[26] He tells Quentin that "clocks slay time; . . . only when the clock stops does time come to life" (105). And with a strong admonition, he gives Quentin his own watch that once had belonged to his father, hoping that it will not

restrict his son. "I give you the Mausoleum of all hope and desire, . . . " he warns him, "not that you may remember time, but that you might forget it now and then" (93). But Quentin distorts his father's wise counsel and rips off the hands of the watch.

He seeks stasis not only in the dismembered watch, but in all aspects of water as well. On a conscious level Quentin does not regard water as the seat of rebirth, a representation of the mother and all her fecundating properties; it is the seat of death, and he sees "dead things in stagnant water" (195). Barbara Cross notes that both Quentin and Benjy turn inward, Benjy craving the static reflection of the mirror, while Quentin craves stasis through the properties of the water.[27] The "dead things" that Quentin sees in "stagnant water" are sterile to him, and he expresses this thought to Caddy when she returns to him after her affair with Ames. "I wish you were dead" (195), he says, for to Quentin, Caddy is now dead. Quentin then meets Ames at the bridge over the water to run him out of town. Ames displays his masculine expertise with his pistol by shooting small pieces of bark in the water. Quentin tries to act unafraid and demands again that Ames get out of town. He tries to fight but is ineffectual before Ames. He is not even struck by Ames; he simply faints and comes to, to the sound of the

water and of the bird. Whereas the sound of the water should have a cleansing effect for him, he feels nothing because he is now fixed in the time of Caddy's defilement. Cross goes even further by suggesting that water, in the form of rain, "terrifies Quentin, as it brings the unsettling promise of honeysuckle into the sanctuary of the house itself."[28]

Quentin's significant experiences with water continue to the day of his suicide. In the water near Harvard resides the large trout, the king of the pond, as it were. He is a creature like Moby Dick, who rules his domain, inscrutable and indomitable. Cross sees the fish as being symbolic of continuing life, acting like the fragments of "The Waste Land," "invoking another world, against which the poverty of Quentin's life is measured."[29] Weston comments that the "Fish" is a "life symbol of immemorial antiquity."[30] Quentin, however, sees the trout first as the shadow of an arrow that seems to be pointing horridly to Caddy's defilement. For Quentin, such pointing links the defilement with his own loss of vitality, for as has been stated, Quentin's rigid inability to accept Caddy because of her defilement represents, first, his refusal to recognize his own severe limitations and, second, his rejection of the feminine aspects of his own nature. By rejecting these essential elements of a growing psyche,

Quentin fails to mature, and he suffers, therefore, a total loss of vitality. When Quentin associates the trout with a pointing arrow, he seems to sense his own destruction.

As Quentin watches the arrow-trout lip a fly beneath the surface of the water, the trout creates a swirl of water that sucks down a little of the sky (147). The action that unites the sky with the water seems to suggest the trout's archetypal strength, because such an action can be seen as the reverse process performed by the mythological hero who, with great effort, separated his World Parents into Earth and Heaven. Here the image suggests that only a creature like the inscrutable trout with his force and omnipotence is capable of re-uniting the World Parents. Although Quentin will share in death the realm of the immortal-like trout, he does not believe that he can attain rebirth in the water. To him, his suicide represents a static death, for he sees his shadow in the water and he says, "if only I had something to blot it into the water, holding it until it was drowned" (111).

Just as Quentin seeks to "hold" time by ripping off the watch hands and to "hold" his life process by drowning it in water, he seeks to "hold" the time of Caddy's chastity by confessing to incest that he has never committed. Critics have interpreted Quentin's confession in various

ways: as a desire for eternal punishment, as a need to alter the reality of Caddy's act, and as a need to understand honor and morality through a dishonorable and immoral act.[31] William Van O'Connor sums up various aspects of criticism when he says that Quentin's idea of incest would, "however perversely, give him a sense of terrible significance and thereby lift him out of time," for in Quentin's eyes all of the past has been tainted by Caddy's act.[32]

The question of incest has been examined in Chapter I where Sutpen destroys his own chances for a psychic rebirth by aborting the incestuous act between Bon and Judith. Quentin's confession, however, can be seen as a possible means of nullifying Caddy's defilement, for confessing would have made the incest so and "then the others wouldnt be so and then the world would roar away" (220). Quentin sees himself thrusting them all back in time through the confession. The fact that the incest never happened at all serves to maintain the purity of the "prelapsarian" moment. Of course, the purity of the moment can only continue to be maintained if time is arrested. He feels that if he could restore Caddy to her pure state and keep her there, he would be negating the swing and the cedars and the perfume, the "whispers secret surges [and] the

beating of hot blood" (219). Through his false confession Quentin seeks a guarantee against defilement, the only guarantee that he can understand: stasis. So he tells his father that he and Caddy have committed incest. His father does not believe the confession and reasons that Quentin "wanted to sublimate a piece of natural human folly into a horror then exorcise it with truth" (220). But Quentin is incapable of seeing that Caddy's affair is simply "natural human folly." He sees it as a result of "the loud world," and his consuming search for stasis is "to isolate her out of the loud world" (220). For with this sin of incest, Quentin imagines himself and Caddy alone in the depths of hell. "We'll have to go away," he tells her, "amid the pointing and the horror the clean flame . . . you thought it was them but it was me" (185). He imagines "the clean flame the two of us more than dead" (144). To be more than dead means that they would suffer the purifying flames of hell because of the defilement and because of the incest that is to negate it. There he would have transformed Caddy back to her original static state.

The clean flame in its arrow-like shape reverts back to the invincible trout in Quentin's associative process. Both images play a significant role in Quentin's confession of incest. Here the nuances of rebirth inherent in the

incest theme can be seen (nuances that will be explored later), but because Quentin is not aware of any positive direction, such as rebirth, the trout and Caddy both are still highly negative forces to him: the trout representing a castrating agent and Caddy representing a Terrible Mother/castrating agent.[33] An analogue to Quentin's situation can be found in the Osiris-Isis myth. Osiris is dismembered at a very early stage in his development when the matriarchal phase of the fertility ritual dominates his psyche. The Terrible Isis arranges his dismemberment through Set and strews his bloody body parts throughout the land and sea.[34] His member is never discovered, as it was swallowed by a fish.[35]

Just as the Terrible Isis and the fish combine to effect the castration of Osiris, Caddy and the trout seem, to Quentin, to be inclined towards his destruction. Mention has already been made of the extended associations Quentin makes of the trout in the arrow shape pointing to Caddy's defilement, which in turn points to Quentin's psychic disintegration. Since Quentin views Caddy and the trout as agents of his symbolic castration, Quentin seems naturally repelled by them. To avert this impending horror, Quentin wishes to transform the arrow-shaped trout into an arrow-shaped flame, resulting in "a clean flame" (144) in hell. There he imagines himself and Caddy,

together but apart--he as a non-castrated whole-bodied male, she as a virginal, whole-bodied female, but not united as an hermaphroditic symbol of psychic wholeness. Such a symbol, as noted previously, represents the Jungian concept of rebirth implied in the Osiris-Isis myth when Osiris' dismembered body parts, including his phallus, are strewn about the land in order to guarantee the earth's fertility, a vital process in the life/rebirth cycle. That a castration can lead to fertility and rebirth reflects the ambiguity of this mythic and archetypal concept. It can be seen in the case of Joe Christmas or in the Terrible dismembering Isis who is transformed into the Good Mother by reassembling Osiris' body and giving him life through their incestuous union. Caddy, too, has the potential to be viewed in this ambiguous light, but Quentin accepts incest as a symbolic relationship, a means to spiritual wholeness, but rejects the literal aspect of incest on moral grounds. He appears to reject any vision of wholeness or rebirth, whether it is represented by incest or by the inscrutable, potent fish, for he exhorts the young boys who are trying to catch the uncatchable trout: "dont catch that old fellow down there. He deserves to be let alone" (148). On the other hand, this comment seems to prefigure Quentin's representation of the middle stage of psychic growth, for his imminent suicide by water can be seen as the way

towards rebirth. The image of Quentin approaching the trout, subjecting himself like Osiris to a positive castration by the trout, and being reborn through this act, is an image that suggests maturity and wholeness.

As noted previously, Osiris' castration can be seen positively when its purpose is to guarantee the earth's fertility. It is important here to note that this castration is a symbolic castration, a blinding or sacrifice or surrender that stands for an active offering up, a submission, of the ego to the unconscious.[36] For Quentin to develop and mature, he must submit to Caddy by allowing her to meet Ames. He has the opportunity to make the sacrifice by letting Caddy go to Ames, thus admitting that she is a woman in need of physical fulfillment. But unlike Joe Christmas, who willingly submits to castration, Quentin is not strong enough to make the sacrifice.[37]

Quentin cannot sacrifice himself to Caddy, either by accepting the fact that she and Ames are lovers or by actualizing the incest to which he has confessed. Such a failure leads to his final psychic disintegration. From an archetypal standpoint, there seems to be no question that his final disintegration does not occur at the time he steps into the water clasping the two flat irons, but gradually, starting from the time he cannot use the knife on Caddy, to the time he turns his back on the

smokestack, to the time of the suicide itself. This sequence of incidents begins several months before the actual suicide when Quentin and Caddy are in the branch just prior to her rendezvous with Ames. She is lying in the water and Quentin tells her to get out. He associates the scene with the original traumatic one years before when Caddy got her drawers muddy. They lie down together, and the muddy drawers, Ames, her surging blood at the thought of Ames, and the honeysuckle all get mixed up together. He produces a knife that he holds to her throat. He wants to kill her and then himself. Caddy agrees, with not so much as a hammering heart. He wants her to help him by touching her hand to the knife, but she will not do it (186-190). The entire knife scene can be seen as a symbolic representation of a hero struggling to develop the courage, either by beheading or by incest, to rid himself of destructive unconscious forces so that he can stand independently and experience rebirth. Through the act of beheading, the hero destroys his dependence upon his unconscious, thereby triumphing over it; by committing incest, the hero willingly allies himself with the unconscious he has triumphed over. If Quentin were to use the knife, even to draw a little blood, his act could be seen as a symbolic beheading, a confirmation that Quentin has the courage to accept Caddy's non-virginal state as

natural. The act, then, could be seen as a symbolic incest, for in accepting Caddy, he recognizes the individual's need (male and female) to experience sex. By not feeling threatened by this knowledge, Quentin would archetypally experience the hermaphroditic quality of wholeness. Earle Labor associates the knife with incest and says that "even in incest there is a kind of positive element which is fatally lacking in Quentin's character."[38] As Labor suggests, Quentin lacks the strength to effect a symbolic beheading of Caddy, whereas Joe Christmas exhibits strength when he actually beheads Joanna Burden.

Mythological analogues support this kind of reading. In the Osiris-Isis myth Horus takes over his father's struggle against the murderous Set and is encouraged by his mother Isis. But when Isis defends Set, she is threatening Horus/Osiris, a representation of the hero's ego consciousness. In order to overcome Isis' attack, Horus beheads her.[39] In much the same way Perseus defends himself from Medusa's attack by beheading her. Both heroes are representations of developing egos that are being threatened by the powerful unconscious, and both beheading acts serve to destroy and transform the death-threatening Terrible Mother. Isis is transformed into a Good Mother, Hathor, through the agency of Thoth, the god of wisdom, who endows her with a cow's head. Her power is delegated

to Horus.[40] Medusa, too, is destroyed, and for Perseus she is transformed into the beautiful Andromeda, whom he rescues and marries.

Jung maintains that the beheading acts correspond to a figurative incest that is the sine qua non to rebirth. But in the knife scene Quentin does not succeed in his symbolic attempt at maturity. He drops the knife.

The second incident in the sequence of his decline occurs on the day of his suicide, when he is walking near Harvard. He sees a smokestack, upon which he immediately turns his back. In so doing, he purposefully tramps his shadow into the dust. His associative process then brings him to the excruciating realization that something terrible grins at him at night and it seems to be grinning at him through the faces of Caddy's lovers (138). The smokestack seems to be like the mummified phallus of Osiris, which, through the spirit of Osiris and the will of Isis, succeeds, in the early myth, in refertilizing the earth annually and, in the later myth, in generating the line of Egyptian Pharaohs. This phallus, or smokestack, a symbol of regeneration, is not only rejected by Quentin when he turns his back upon it, but is emphatically rejected when he tramples his own shadow into the dust. The terrible something that grins at him appears to be the strength that Caddy's lovers have to succeed in maturity where he could not, for he thinks, "There was something

terrible in me . . . grinning at me I could see it through them grinning at me through their faces" (138). He imagines their faces mocking him, because he remains totally unfulfilled, as he nears death.

Quentin's suicide, the final act in his aborted pattern of psychic growth, has been dealt with by critics in a variety of ways. According to some, he wants to heighten and eternalize his exquisite pain and misery. According to others, his suicide reflects his love of death and a masochistic joy, his desire to escape from an imperfect world that is unworthy of him, his realization that the past contains moral values that are gone and therefore the passage of time must be halted, and the irreconcilability of virginity and honor with Caddy's sexual looseness and their unfulfilled incestuous passion.[41] According to Mark Spilka, Mr. Compson goads Quentin to suicide by suggesting that his suffering is only "a temporary state of mind" (220). With deep dejection Quentin repeats "temporary," a term that represents to him the changing, ambiguous, and therefore impure quality of his sister. His suicide, accordingly, is one way to negate Caddy's impurity.

But it also appears that Quentin's failure to commit incest with Caddy fills him with guilt, and this guilt motivates him to commit suicide.[42] His archetypal need is to fulfill the hermaphroditic role of the hero and to

ally himself with his contrasexual qualities through the symbolic act of incest. Bowling says that "the ironic fact is that [Quentin] might have become a better man if he had really been guilty of these offenses."[43] But Quentin fails to commit any significant action. He fails by rejecting the arrow-trout representing the castration and the incestuous act. He fails again when he attempts to use the knife and then drops it. And in turning his back upon the smokestack, he further destroys himself. The guilt he feels for not having the courage to commit incest, either actually in the branch or symbolically with the knife, appears to motivate his suicide.

But there is another point worthy of serious consideration. Quentin's suicide is a purposeful action, and since the action is purposeful, the implication is that it is conscious. But his unconscious drive must be considered. According to Jungian symbolism, because Quentin's suicide is by water, it has all the positive overtones of rebirth, or individuation. I am suggesting that no matter how willfully Quentin seeks his own psychic destruction, buried deep in his collective unconscious is the constructive pattern of instinctual behavior that directs him and every other soul towards a process of individuation. This relentless drive urges one to try and try again. Therefore, Quentin's choice to commit suicide by water can be seen

as an unconscious positive reenactment of that figurative, revitalizing incest, the incest he could not consciously effect with Caddy. Quentin's unconscious drive to mature distinguishes him from Sutpen, an image of the psyche's undivided stage, and allows him to be seen as the psyche's middle stage of growth, struggling towards awareness. Quentin's suicide in the mother-sea corresponds psychologically to a journey into the unconscious where Quentin may revivify himself. It is analogous to the night-sea journey of Nekyia, who descends into the western sea, is swallowed by the big fish, fights victoriously, and is rewarded with life by ascending with the rising sun.[44]

The suicide, then, is not only Quentin's act of redemption for not investing himself with the strength to accept Caddy on her own natural terms but it is his regenerating act of incest. Perhaps this is where the journey of the wandering hero, searching for his Good Mother, ends. "These black waters of death," says Jung, "are the waters of life[,] for death with its cold embrace is the maternal womb, just as the sea devours the sun but brings it forth again."[45] Cross sees in the Faulkner images the "cyclical time in which sacrifice brings birth."[46] By his suicidal act, then, Quentin incestuously enters the female so as to effect his own rebirth.

NOTES

[1]"The Special Phenomenology of the Child Archetype" found in "The Psychology of the Child Archetype," C. W., 9, i, pp. 151-182.

[2]Critics have used the traditional code of honor to shed light upon Quentin's confession to incest and his suicide, reactions to what he believes to be Caddy's "sexual sin." Sumner C. Powell sees Quentin's confusion and depression stemming from the ethical problem of a woman's chastity. Thus the "negative" Caddy, as an unchaste sinner, is responsible for Quentin's only solution in the face of such futility: suicide. "William Faulkner Celebrates Easter, 1928," Perspective, Vol. 2, No. 4 (Summer 1949), 201-202, 220. Cleanth Brooks in his Yoknapatawpha Country sees Quentin's desperate act being informed by the traditional code of honor especially because Quentin "can neither repudiate nor fulfill the claims of the code," thus suggesting that Quentin's death is not a heroic but a futile gesture. William Faulkner: The Yoknapatawpha Country (New Haven: Yale University Press, 1963), pp. 197-205, 332-337. See also Mark Spilka, "Quentin Compson's Universal Grief," Contemporary Literature, 11 (Autumn 1970), 458, 464.

[3]C. W., 9, i, pp. 26-27.

[4]C. W., 5, p. 301.

[5]Ibid., p. 301. Von Franz states that the ambiguous woman serves as a guide or mediator to a man's world within, thereby leading him to a higher spiritual life. Man and His Symbols, p. 193.

[6]Many critics recognize Caddy's multiple nature. An exchange between Faulkner himself and a student (Frederick Gwynn and Joseph Blotner, eds., Faulkner in the University [New York: Vintage Books, 1959], p. 6) points up the ambiguity. "To me," said the student, "she is a very sympathetic character. . . . How do you go about reducing her to the negative picture we get of her?" Faulkner's answer describes his own love for Caddy: "To

me," he said, "she was the beautiful one, she was my heart's darling." But as for her basic ambiguity, he left the "how" of his craft properly to the critics. Gladys Milliner sees her as a montage of a temptress, a mother, a virgin "with something more that is herself." "The Third Eve: Caddy Compson," Midwest Quarterly, 16, No. 3 (Spring 1975), 268-269. Cleanth Brooks sees Faulkner's woman as "the source and sustainer of virtue, or she is the source of evil. She can be either because she is, as man is not, a little beyond good and evil." "Primitivism in The Sound and the Fury," English Institute Essays: 1952, ed. Alan S. Downer (New York: Columbia University Press, 1954), 18-19. Whereas Lawrence Bowling in "Faulkner and the Theme of Innocence," Kenyon Review, 20 (Summer 1958), 476, asserts that "Caddy never loses her innocence, for she acquires no spiritual depth or worthwhile knowledge," Brooks suggests that Caddy, as a good representation of Faulkner's woman, never was innocent at all, for her wisdom is inherent to the nature of the total woman. Brooks further suggests the wide spectrum of characteristics attributable to the Archetypal Feminine when he concludes that Faulkner's woman is a "natural force of tremendous power." EIE, 19. Jung terms such power "numinosity."

[7]Bowling, Kenyon, 476-477.

[8]Brooks, EIE, 14.

[9]Brooks, Yoknapatawpha, p. 334.

[10]Great Mother, p. 67.

[11]William Faulkner, The Sound and the Fury (1929; rpt. New York: Random House, Inc., 1946), p. 213. All subsequent quotations taken from this edition of The Sound and the Fury will be cited hereafter within the text of this paper by page number.

[12]C. W., 5, p. 205.

[13]C. W., 9, i, p. 37.

[14]Ibid., p. 37.

[15]Robert D. Jacobs, "Faulkner's Tragedy of Isolation," Southern Renascence: The Literature of the Modern South, eds. Louis D. Rubins, Jr. and Robert D. Jacobs (Baltimore: Johns Hopkins Press, 1953), p. 173.

[16]Catherine Baum, "'The Beautiful One': Caddy Compson as Heroine of The Sound and the Fury," Modern Fiction Studies, 13 (Spring 1967), 40.

[17]Lawrence Thompson, "Mirror Analogues in The Sound and the Fury," English Institute Essays: 1952, ed. Alan S. Downer (New York: Columbia University Press, 1954), p. 87. See also Gladys Milliner, 271.

[18]The youthful hero has a feebly developed ego and the positive and negative aspects of sexuality are dangerously close to one another. Therefore, says Neumann, "sexuality here means losing the ego [temporarily] and being overcome by the [devouring aspect of the] female, which is [an] . . . archetypal experience in puberty." (See Origins, pp. 51-61.) It will be recalled that the Terrible Isis through Set kills and dismembers Osiris and strews his body parts about the land and sea. At this stage of their relationship, she directs the primary sacrament of fertility, thereby directing the gruesome castration rites. As a castrating agent, therefore, the Terrible Mother inhibits the growth of the hero, but this non-growth stage is only temporary for the hero who can eventually cast off her domination.

[19]Origins, p. 42. "Consciousness, as such, is masculine even in women, just as the unconscious is feminine in men."

[20]Bowling, in discussing Caddy's responses to the general state of lovelessness into which the Compson children were born, sees her as making no effort to seek love actively or to flee her environment. He maintains that she "simply accepted the situation and allowed herself to be used by it." (Kenyon, 479-480.)

[21]When Charles Peavy sees Quentin's rigidity, reflected in his obsession with Caddy's virginity and in the incest he would not commit, as simply being "symptomatic of his desire to stop the natural transition from childhood innocence to an adult sophistication in sexual matters," he is not taking into total account the complex composition of Quentin's psyche. "'Did You Ever Have a Sister?' Holden, Quentin, and Sexual Innocence," Florida Quarterly, 1 No. 3 (1968), 84.

[22]The past is the vantage point from which modern writers like Faulkner and Proust explore reality: see Peter Swiggart, "Moral and Temporal Order in The Sound and the Fury," Sewanee Review, 61 (Spring 1953), 221; also Leon Edel, The Psychological Novel 1900-1950 (New

York: J. B. Lippincott Co., 1955), p. 143. Jean-Paul Sartre sees the great modern writers purposefully removing the future so as to remove "the dimension of free choice and act." "Time in Faulkner: The Sound and the Fury," Three Decades of Criticism, eds. Frederick J. Hoffman and Olga W. Vickery (East Lansing: Michigan State University Press, 1960), pp. 228, 230.

[23]Bergson believes that time is of two kinds: first, durée, and second, "time in the narrow sense [historic], spatialized or clock time. . . . When Faulkner says 'they endured,' he does not mean in the narrow sense of time . . . but in the creative, ceaseless true sense of durée." Ida Fasel, "Spatial Form and Spatial Time," Western Humanities Review, 16 (Summer 1962), 227.

[24]Perrin Lowrey, "Concepts of Time in The Sound and the Fury," English Institute Essays: 1952, ed. Alan S. Downer (New York: Columbia University Press, 1954), pp. 80-81.

[25]Fasel, 228-229. Robert Nadeau in Motion and Stasis: Time as Structuring Principle in the Art of William Faulkner, Dissertation: University of Florida, 1970, pp. 24-66, sees Quentin as a man tearing off watch hands in order to escape the mechanical unit and enter into flowing time. Edel, however, sees the action as an attempt to deny life by obliterating the present. Such a denial is self-destructive (pp. 149-150). Perrin Lowrey on p. 75 of EIE comments that "if [Quentin] can just be like the gulls hanging in static relation to the schooner outside time and space, fixed and eternal, his problems will be solved."

[26]Fasel maintains that both father and son "are too intellectual to understand what true time is" (231). Duncan Aswell sees Mr. Compson's pervasive cynicism as rejecting any eternal powers, thus causing him to mock "Quentin's concern with infinitude." "The Recollection and the Blood: Jason's Role in The Sound and the Fury," Mississippi Quarterly, 21 (Summer 1968), 212.

[27]Barbara M. Cross, "The Sound and the Fury: The Pattern of Sacrifice," Arizona Quarterly, 16 (Spring 1960), 8-9.

[28]Ibid., 12.

[29]Ibid., 16.

[30]Weston, p. 135.

[31]See the following studies: Frederick L. Gwynn, "Faulkner's Raskolnikov," Modern Fiction Studies, 4 (Summer 1958), 171-172. Bowling, MFS, 131. Ruel E. Foster, "Dream as Symbolic Act in Faulkner," Perspective, 2, No. 4 (Summer 1949), 187. Harry M. Campbell, "Experiment and Achievement: As I Lay Dying and The Sound and the Fury," Sewanee Review, 51 (Spring 1943), 314. Spilka, 461. Swiggart, 224-225.

[32]William Van O'Connor, The Tangled Fire of William Faulkner (New York: Gordian Press, 1968), p. 40.

[33]Brooks blames Mrs. Compson for Caddy's transformation into a whore, because she taught her daughter "to sell herself in a good market with incidental preservation of the conventions" (EIE, 15). Catherine Baum maintains that her whole family and the attitude of society (like Ames who considers women bitches) are responsible for changing her from a "loving, innocent girl to a feverish, anxious woman." Baum sees the world responsible for finally destroying her courage and her love (38-39). Bowling says that her family, including Quentin, should have helped her to "find her way home." Ironically, Quentin performs this compassionate and unselfish act for the little Italian girl, but he turns his back on his own sister thus destroying all her positive features of the Archetypal Feminine.

[34]Origins, p. 222.

[35]Ibid., p. 67. According to Barbara Cross, "since a fish legendarily ate one of the pieces of flesh, the fish was revered in Egyptian festivals as symbol of life" (14).

[36]Origins, fn. pp. 53-54.

[37]Cross comments that the sacrifice, the symbolic positive castration, is actually required of him. Quentin, however, "cannot bear the necessary journey under the earth which must ritually precede rebirth" (14).

[38]Earle Labor, "Faulkner's The Sound and the Fury," Explicator, 17 (Jan. 1959), 30. See also Walter Brylowski, The Olympian Laugh (Detroit, Michigan: Wayne State University Press, 1968), p. 63.

[39]Origins, p. 65. The highly integrated ego of the hero Horus resides in the wind spirit of his dead father, for since Horus was conceived with a "mummified" phallus, Horus' actual conception was effected through a spiritual generation. This was to ensure the high spiritual level and autonomy of the Self represented by Osiris and Horus.

[40]Ibid., p. 68.

[41]See the following studies: Brooks, Yoknapatawpha, p. 327. Foster, 188. Thompson, 93. Bowling, MFS, 138-139. Charles Clerc, "Faulkner's The Sound and the Fury," Explicator, 24 (Nov. 1965), 29. William Gibson, "Faulkner's The Sound and the Fury," Explicator, 22 (Jan. 1964), 33. Swiggart, 221-223. Spilka, 466. Bowling, MFS, 136. Brooks, Yoknapatawpha, pp. 329-330. Brooks, EIE, 16. Swiggart, 231. Lowrey, 73.

[42]Louise Dauner sees Quentin's shadow-destruction and suicide as a self-punishment for the guilt of desiring to commit incest with Caddy. "Quentin and the Walking Shadow: The Dilemma of Nature and Culture," Arizona Quarterly, 21 (Summer 1965), 165-167.

[43]Bowling, Kenyon, 470-471.

[44]His suicide is an act that dramatizes the cyclical rebirth where, according to Cross, "the individual life matters less than the continuation of life" (10).

[45]C. W., 5, p. 218.

[46]Cross, 16.

CHAPTER III

JOE CHRISTMAS: THE PARADOX OF COURAGE AND SUBMISSION THAT PRODUCES A COMPLETE ARCHETYPAL HERO

Joe Christmas has been seen as an existential hero, unnecessary to his world and "scarred for life" by being an object for the "Other."[1] In addition, he has been seen, like Oedipus, in the light of traditional tragic criteria.[2] These and other determinations have been proposed by critics who have generally concluded that Joe's relentless search for his identity ends unfulfilled.[3] Robert M. Slabey, however, suggests that "the life cycle and personal problems of Joe Christmas . . . related to . . . the archetypal story of the dying god and his resurrection."[4] I mean to show that as an archetypal hero, Joe, unlike Thomas Sutpen and Quentin, succeeds finally in reaching the goal of the hero-archetype as described by Jung,[5] and in succeeding, he represents the final stage in the development of the human psyche when a total integration of the conscious and unconscious contents results in a rebalanced state.

I mean to show that Joe Christmas' search for his identity involves his reactions to two critical factors: his blackness and the female. As long as his reactions to these factors are negative, as they are until the last week of his life, his development is arrested. But when he deals positively with his blackness, or Jungian Shadow, and when he absorbs his own Anima by submitting with courage to the overwhelming power of the female, he succeeds in his search. I will attempt to show that Joe Christmas represents the tension of the dialectic that, when addressed positively,[6] results not in irrationality and death but in knowledge, equanimity, and rebirth.[7]

Joe struggles throughout his life against resolving the conflict he feels when confronted with his blackness or with the female. The question of his blackness gives the novel its pivotal problem that becomes apparent at Joe's conception. His father's racial heritage is unknown, so that when Joe is born, he is placed in an orphanage by his fanatically bigoted grandfather. There Joe's bad experience with a white dietician results in his adoption by the McEacherns. As a youth living with the McEacherns, Joe has an affair with Bobbie Allen. He runs away from her and his adoptive parents and continues running for fifteen years until he meets Joanna Burden. His affair

with Joanna ends when he beheads her, and he dies at the brutal hand of Percy Grimm.

The salient points of Joe's life are analogous to those of Oedipus, whose origins also were a mystery to him. Oedipus travelled far until, in a matter of self-defense, he killed a man whom he later learned was his father. Unwittingly, Oedipus marries his mother and when the facts of his parentage become known, he gouges out his eyes and exiles himself. Similarly, Joe's mysterious beginnings, like Sutpen's, reflect those of an archetypal hero. In addition, Joe, like an archetypal hero, experiences abandonment and isolation, conditions that can be a fostering ground for growth and maturation. Joe's origins are mysterious because the history of his heritage is inconclusive. His father is first thought to be Mexican, and then Mexican with some Negro blood, and then perhaps a man with no Negro blood. The point is that no one ever knows, because according to his grandmother, old Mrs. Hines, only the circus man said that Joe's father was a "nigger and maybe he never knew for certain" (357).[8] For Joe, the problem of uncertainty and mystery appears to be articulated for him by the Negro yardman at the orphanage: "You are worse than [a nigger]. You dont know what you are. And more than that, you wont never know" (363).

This seems to be Joe's first awareness of "black," and although he does not yet respond overtly to this revelation, he does appear to be aware that the "nigger" references make him different and set him apart. This feeling of uniqueness can actually mark the initial stage of the individuation process.[9]

Joe is set apart from his social environment not only by his uncertain heritage but by his expulsion from the family unit. Because of his grandfather's fanaticism over "woman's bitchery," Joe's mother dies at childbirth with only his grandmother in attendance. Joe is left an orphan because old Doc Hines had killed his father and is now responsible for his mother's death. Joe is expelled from the meagre, remaining family unit when his grandfather places him in an orphanage at infancy.[10] The period at the orphanage with no mother- or father-attachments and with repeated references and hostile glances that obscure his heritage more and more "casts him adrift" like an archetypal hero and establishes him firmly as an abandoned, different child. Doc Hines is ever-present in Joe's early years to make certain that Joe is made aware of his difference. Employed as a janitor in the orphanage, Doc Hines stares resolutely at Joe until it seems that the very focusing of his eyes sets its object apart from the other

children. When Simon McEachern adopts Joe, he further obscures what little identity Joe has by changing his name to McEachern. Joe is left totally displaced, so that when he is first seen, a man thirty-three years old, there is "something definitely rootless about him, as though no town nor city [is] his, no street, no walls, no square of earth his home" (27).

Joe's anguish over his displacement focuses upon his questionable color. He reacts negatively to situations in which his possible black blood is a factor. His negative responses represent a rejection of himself as a black, a mulatto, or a white, because it is the doubts about his heritage that make him feel inferior. This feeling of inferiority can be seen as corresponding to the Jungian concept of a rejection of one's Shadow, the function of which is to represent the opposite side of one's visible nature and to embody the qualities that one dislikes most in oneself.[11]

Joe rejects not only himself as a black but also any female as well. These two factors become inextricably bound together for Joe. In many cases he uses his "blackness" to incite the hatred of women, as in the case of the white prostitute. In other cases women use his "blackness" to foment hatred in himself, as in the case of Bobbie Allen. At other times women's unwitting actions,

like those of Mrs. McEachern, suggest aspects of his own nature that he does not like, and so he reacts negatively to them. Other actions, like those of Joanna Burden, identify him as black and provoke violent negations in him. But no matter what form his animosity takes, the point is that he responds negatively to women. Seen archetypally, Joe's negative responses to women reflect the fact that he is fighting his unconscious dependence upon them. This can be seen as a correspondence to Jung's concept of man's rejecting the feminine, therefore unconscious, side of his nature. As Neumann has suggested, when compared to the overwhelming power of one's unconscious, laced with either devouring destruction or goodness and new life, the individual's will remains small, impotent, and, above all, dependent.[12] Hippolytus is a mythological example of a mind defying and denying its dependence upon its unconscious, while remaining bound to it. Hippolytus defies Aphrodite, the symbol of his unconscious, by rejecting the love of his stepmother, Phaedra. In so doing, he denies Aphrodite's power. He is bested by her anyway by being dragged to death by her agents, the mares.[13]

Joe's lifetime denial of all things feminine reflects a similar struggle against recognizing parts of himself in the feminine world and against accepting a natural

dependence upon his instincts.[14] His early experience with the dietician at the orphanage, which incorporates many factors that become repugnant to him, is partially responsible for this. When Joe is five years old, he sneaks into the room of the dietician in order to taste her pink toothpaste. He is aware that he is doing something wrong, because when the dietician unexpectedly enters the room with a young intern, Joe quickly hides behind a curtain. While viewing an amorous affair that he does not understand, Joe mechanically tastes more and more of the pink, sweet toothpaste until, sickened and sweating, he vomits. The dietician is mortified at being "discovered" and believes irrationally that not only does the five year old child understand what he has seen but he is scheming to torment her because he delays in exposing her to the authorities. In reality, Joe senses that it is he who has done something wrong and fully expects to be punished. With dramatically ironic intent, Faulkner climaxes the dietician's hateful stalking of Joe and Joe's constant fear of reprisal with the dietician's thrusting of a shiny coin into his hand. Joe is shocked at having received a "reward" from this woman instead of an expected punishment[15] and is further confused by her continued hateful stalking. She gives him a coin, of course, in the hopes of buying

him off. She continues to read insidious planning of her exposure in his naive stare and malevolently plans for his expulsion from the orphanage on the grounds that he is black. She incites old Doc Hines against him and sets up a chain of events that causes Joe to be aware that it is the female dietician that reveals his blackness. She tells the matron that "that Christmas boy is a nigger" (124). The sum of the experience reveals to him that it is because of the dietician and her revelation that he is singled out, treated with hostility, and expelled from the only home he has known.

There is evidence that Joe first sees the dietician as a benign Good Mother figure, representing Neumann's concept of the woman as "the natural nourishing principle and hence mistress of everything that implies nourishment."[16] The dietician is at first "nothing to him yet, save a mechanical adjunct to eating, food, the dining room, the ceremony of eating" (112). Such a ceremony implies equanimity and well-being so that when Joe vomits the "pink-womansmelling" toothpaste, he is vomiting the terrible disruptive figure lurking behind the nourishing protector. He rejects physically and symbolically this ambivalent woman who possesses strange, transfiguring powers, a woman whose face he sees as "no longer smooth pink-and-white,

[but] surrounded now by wild and dishevelled hair" (114). Although this transfiguring power is a natural phenomenon[17] (changing, for him, from a Good Mother figure to a Terrible Mother of destruction and death), it nevertheless disorients Joe and causes him to reject all females and everything they represent. He recognizes the female as a disordering element in his orderly world because the dietician rewards him instead of punishing him. He further associates the female with a secretive, ominous figure lurking darkly behind smiles never again to be trusted.[18]

Seen archetypally, Joe's vomiting can be a rejection of his own powerful unconscious, which is always symbolized by the feminine. Such a rejection contains Joe's fear of his own instincts and his refusal to be dependent upon them. Unaware, Joe fears that to recognize the power of his unconscious is to stifle any hope of developing his conscious thinking powers, when in fact a recognition would precipitate the thinking process. Although this "light" of consciousness seems to be forever extinguished in Joe, its emergence in August of his thirty-sixth year is foreshadowed: Joe is described as being trapped in darkness, remaining in the world of women "until the hour of his death" (113, my underlining). The key here is how, at the hour of his death, he overcomes his fear of his own

powerful instincts and uses them beneficially to effect his development towards conscious ratiocination. He simply submits to the power--accepting, surrendering, and sacrificing--and in so doing, becomes master of it. And the submission itself at the hour of his death is also foreshadowed when, after the vomiting thirty years before, "he said to himself with complete and passive surrender: 'Well, here I am'" (114). At five years old, however, he is not yet ready to control his instincts.

This act of submission is the last such act until just before his death thirty years later. Until then, he is an unwilling subject of the woman, violently rejecting all aspects of the feminine with a determination that sees him allying himself solely and inflexibly with the world of men. When Joe enters the McEachern household, this dichotomy becomes evident: "It was the woman: that soft kindness which he believed himself doomed to be forever victim of and which he hated worse than he did the hard and ruthless justice of men" (158). Joe and Simon McEachern possess a kinship, demonstrated by their "two backs in . . . rigid abnegation of all compromise" (139), that reflect their renunciation of the gentleness in their natures. They are bound, umbilical-like, by the punishing harness strap which has the male "odor of clean hard virile living leather" (139). Mr. McEachern, wielding the

harness strap, represents the orderly world which Joe understands, a world where crime does beget punishment, a world alien to that of the secretive dietician or Mrs. McEachern, who serve as his destroyers of order.[19]

Joe's rigid alliance with men offers him a semblance of safety from women. He enunciates his desire for safety by dumping Mrs. McEachern's offered tray of food, an action that recalls his vomiting of the "pinkwomansmelling" toothpaste. He is only eight years old but he is adamant in refusing the food, and when he does finally eat it, he does so in the manner of a savage or a dog (145-146). He rejects with as much repugnance the secrecy and mystery with which Mrs. McEachern, as a representative of Neumann's Good Mother, protects him. She feeds him, lies for him, gives him money, trusts him, all with conspiratorial secrecy, and Joe is repelled by her affinity and instinct for secrecy and for casting a faint taint of evil about everything (157). He rejects her by stealing the money that she would readily give him. And when she discovers the theft and offers him more, he spurns it and with hard male strength he chops wood to earn his own money. Mrs. McEachern's protection of Joe from her husband's harsh Puritanical treatment is offered secretly and slyly, an offer that he feels impelled to "vomit." An association can be made between her secret offer and the dietician's secret reward, both of which seem to usurp his own

"secret" of blackness. His "secret," of course, is based upon his doubts about his heritage; however repugnant, the doubts are uniquely his. But femaleness seems to install itself in his mind not only as secret, mysterious, and tainted but as threatening to his own right to mystery.

When he is fourteen, he demonstrates again his aversion to women. In this case his most repugnant obsessions come together in the "womanshenegro" (147). He and several other boys had planned their sexual initiation, but Joe becomes so repelled by the thought of coupling with a female, and a black one at that, that he strikes out brutally. When he approaches the negro girl, the familiar feeling of vomiting the toothpaste envelops him (146); he stands there "smelling the woman, smelling the negro all at once" (146), and just as Quentin slaps Caddy, Joe strikes the "womanshenegro," who is repulsive to him. Critics have commented on Joe's latent homosexuality in this regard,[20] but viewed archetypally, his consummation of a sexual act with her can be seen as an active submission to her. To him, this submission would represent his dependence upon her as a female and, since she is black, an acceptance of himself as black. His violent outburst reveals that he is not strong enough yet to submit to the negative side of himself.

Although the negro girl physically incorporates Joe's two fearsome obsessions, Bobbie Allen in a much more complex way unconsciously manipulates the two obsessions, thus driving him further away from maturation. When Joe first sees Bobbie Allen, he senses that she possesses different and conflicting characteristics in her nature. That they are conflicting does not at first offend him as he was when he was faced with the ambivalence in the dietician. Neumann describes such a nature as a numinous phenomenon inherent in the Archetypal Feminine whose several paradoxical characteristics I have described in the Introduction: Good Mother (M+), Terrible Mother (M-), Positive Anima (A+), Negative Anima (A-).[21] Joe somehow senses that love is generated from someone who combines these factors. He sees "her face demure, pensive; tragic, sad, and young; waiting colored with all the vague and formless magic of young desire. That already there is something for love to feed upon" (165). The "vague and formless magic" that Joe feels surrounds Bobbie bespeaks the numinous power, the magnetic attractive force contained in this many-faceted woman. And this is the magic that seems to him to contain the germ of love. But although he senses this positive direction, his experiences with the dietician and Mrs. McEachern and the negro girl are too destructive and negate for the time any inclinations for growth.

Although her numinosity immediately attracts him, he feels impelled to justify his acceptance of her on the grounds that she appears masculine to him: she has a man's name and her large hands and her demeanor are manly. His conditional acceptance is reminiscent of his experiences with the McEacherns, for Joe seems again to be seeking safety from the woman by embracing the male world, albeit in female form. This world is a pretense, and because of this it will collapse.

Joe's tenuous attachment to Bobbie's world inevitably collapses, because no matter how many masculine qualities he perceives her to have or how much pseudo-independence he assumes by re-identifying himself as Christmas, not McEachern, her menstruation makes her undeniably female. Joe is stunned by this mysterious natural cycle of the female that can even control a man's natural habits. Even though he thought he had immunized himself with the blood ritual he had performed on the sheep (174), he feels ensnared again by the power of the female, and, as he had reacted with the negro girl, he strikes out at Bobbie. He rejects her power over him in the same way he rejected the dietician's: he vomits.

It is interesting to note the direction of Joe's flight from the knowledge of menstruation--the woods in which he seeks to reject it. The images all represent

the female. Joe runs toward the "plowed earth," beyond which are the "woods, trees" that he enters as one would symbolically re-enter the womb. He and Sutpen both seek refuge from their traumas in the female woods. According to Neumann, the archetypal significance of feminine symbolism resides in the fact that the Feminine principle alone controls life's direction from "suffering and death, sacrifice and annihilation, to renewal, rebirth, and immortality." Upon entering the "Mother Vessel, whether this be earth, water, underworld, urn, coffin, cave, mountain, ship, or magic cauldron," one is entering, archetypally, "the all-embracing psychic reality, the womb of night or of the unconscious,"[22] and is expected to emerge renewed. The description of Joe's ritualistic experience parallels Neumann's concept of the transformative power of the Feminine principle and foreshadows his gestation in the woods prior to his self-liberating act of beheading Joanna Burden. But because Joe does not yet embrace that power, his ritual is perverted:[23]

> He went down the road fast and turned from it and sprang over a fence, into plowed earth. . . . Beyond were woods, trees. He reached the woods and entered, among the hard trunks. . . . In the notseeing and the hardknowing as though in a cave he seemed to see a diminishing row of suavely shaped urns in moonlight, blanched. And not one was perfect. Each one was cracked and from each crack there issued something

> liquid, deathcolored, and foul. He touched a tree, leaning his propped arms against it, seeing the ranked and moonlit urns. He vomited. (177-178)

Such imagery suggests that although Joe finds the female compellingly magnetic, he nevertheless finds her imperfect and putrid. That he returns to Bobbie after this unnatural conclusion suggests that he accepts her only perversely.[24]

He continues his affair with Bobbie Allen with strength and persistence, maintaining a pseudo-dominant role. Although Longley sees the affair as idyllic and as an adolescent's discovery of a beloved,[25] Joe's willful assertiveness with Bobbie suggests his continuous effort to achieve dominance over her. When Bobbie reveals that she is a prostitute, Joe strikes her. But unable to maintain his dominating composure, he cries even while striking her (186). She had become by this confession a representation of the Terrible Mother to him, because such a confession strips her of any vital or even maddening qualities. The purpose of a prostitute negates the regenerative purpose of the female, making the prostitute sterile and death-dealing. Archetypally, however, the annihilating prostitute exists as well in the Feminine principle. Like Quentin, Joe cannot accept this multi-natured female, an acceptance that would free him of her domination, and so it appears that he cries at his inadequacy. And to

make matters worse for him, Bobbie understands his inadequacy, cradling and soothing him.

Joe tries again to assert his strength. Attempting to surpass Bobbie's mysterious aura, made mysterious by the menstruation and her multi-faceted nature, he assumes a mystery of his own: he reveals that he has "some nigger blood" in him (184).[26] In admitting his doubts about his black blood, he is undone by the combination of his two fearsome obsessions: the female and his blackness. Bobbie uses this information to turn on him. After he fights his adoptive father to protect Bobbie, the resulting purpose of the fight becomes distorted, for instead of winning her as his hard-won treasure, he is rejected by her vilely and obscenely (204), specifically because she now knows of his doubtful heritage.[27] She screams at him venomously, "He told me himself he was a nigger! . . . a nigger son of a bitch" (204). By enunciating that Joe's status is black, Bobbie herself identifies him, foreshadowing Joanna's identification of him as a black eighteen years later.

The aftermath of this scene is also a preparation for the final bloody scene of his life. A strange man strikes him again and again commenting that he wants to see if the drawn blood is black. This attack on Joe is met with no resistance because Joe lies peacefully watching the fist

strike him in the face. It is a blood ceremony inflicted by a man, accepted peacefully and passively and with no suffering (205-207). This blood ritual does not precipitate Joe's growth as the final one does, because the earlier ritual pits him against a man while the later one pits him against a woman's agent, Percy Grimm. (The significance of Joanna and Percy will be treated below.) At the earlier bloodletting, then, Joe still does not willfully accept Bobbie Allen. On the contrary, he fights her by running away, which can be seen symbolically as a flight deep into his unconscious, a flight that ties him more firmly to the female symbol he wants so much to be divested of.

During this fifteen year flight, he rejects his blood--black, white, or mixed--by plunging into black society as well as white society. He incites the black society against him by assuming an obnoxious white role just as he incites white society by assuming a black role. His dispassionate affairs with women are calculated to divest him of any identity and to bring turmoil and violence to himself. Jung would see Joe's flight as a hero's archetypal wandering, and wandering is a symbol of longing, for the hero himself is "first and foremost a self-representation of a longing of the unconscious, of its unquenched and unquenchable desire for the light of consciousness."[28] Joe's flight into the abyss of his life can be seen as the

mythological night-sea journey by Nekyia that results in the emergence of the sun-hero in the Eastern Sea; it can be seen as well as a descent into the underworld, where, in the Isis mysteries, the hero grapples with the perils of the underworld only to achieve supreme illumination, "his head hallowed by the light and anointed with glory."[29]

After running aimlessly throughout the country, Joe finally ends his flight in the area of his birth. Here he meets Joanna Burden. This final sequence in Joe's life can be seen as a dramatic representation of the archetypal analogue described by Neumann in that part of the Hero Myth entitled "The Slaying of the Mother."[30] Neumann bases his analogue upon conclusions drawn by Jung. First, the hero's fight is with a mother who cannot be regarded as a personal figure but as a transpersonal mother-archetype. Second, the hero's "incest" is a regenerative incest designed to bring about a rebirth, or a transformation of personality. Third, and most important for the purposes of this discussion, the hero's "incest" is a "deliberate, conscious exposure of himself to the dangerous influence of the female, and the overcoming of man's immemorial fear of women. To overcome fear of castration is to overcome fear of the mother's power," which is his own feminine unconscious.[31]

Using these concepts, I mean to describe Joe's experience with Joanna Burden in terms of an archetypal phenomenon.[32] According to Jung's first conclusion, Joanna can be seen as a transpersonal mother-archetype. Joe does not regard her as a personal mother although she is several years older than he. But he responds to the sense of her as an archetypal image of the mother. Not having met her yet, he approaches her house in the dead of night and crawls through a window into the kitchen as though it were a womb. He could just as well have walked upright through the doorway. He climbs instead into "the allmother of obscurity and darkness" (216). He eats greedily of the food that had been left by a nourishing mother on the table. Such images suggest the Good Mother aspect of the Archetypal Feminine. It is after Joe meets her that his "fight" with the mother-archetype begins, a fight that must result in a transformation of his personality. He must, however, recognize many disturbing factors about himself before he can achieve a positive transformation, and these factors are represented to him in the person of Joanna Burden.

It has been noted that Jung's theory calls for a hero's regenerative incest with the mother-archetype. But Joe's sexual unions with Joanna are sterile and unnatural. Reminiscent of his comfort around the hard man McEachern

and of his safety from the female power around the manlike Bobbie Allen, Joe's desire to perceive the masculine in Joanna is expected.[33] When he perceives her "mantrained muscles and the mantrained habit of thinking," he takes her by force and is pleased to feel an "almost manlike yielding" in her surrender (221-222). When she resists with the strength of a man, he can accept her, because she does not appear to be a woman upon whom he is depending for pleasure but a man with whom he is, with brute force, fighting. Again, the homosexual interpretations of his actions can be replaced by an archetypal reading that sees him taking a woman without succumbing to her. At the same time that he rejects a regenerative incest that would emanate from the Good Mother, he rejects her nourishing aspect as well. With deliberate purpose, he throws each dish of food to the ground and calls it "woman's muck" (225). He goes hungry from Wednesday to Saturday so as not to have to accept the beneficial aspects of this mother representative. He transforms her, instead, into a Negative Anima, a taunting, maddening female like Lilith and Circe, and when she becomes in fact the nymphomaniac, a projection of his own sterility, mystified, he uses her.[34] Accordingly, he is protected again by a facade of pseudo-dominance.

In actuality, Joe is being drawn more and more deeply into the "sewer" (242) of his suffering. Joanna's power, which he senses but does not acknowledge, is all-consuming. Her corruption sweeps over him, and "he began to be afraid. He could not have said of what. But he began to see himself as from a distance, like a man being sucked down into a bottomless morass" (246). He seems to reach his nadir while wallowing in the sterile orgies she contrives, yet he cannot escape. He has not yet overcome his fear of her power, a necessity that Jung determines to be essential prior to any personality transformation, or maturation. Just as Oedipus remains stubbornly in his home with his mother/wife while clues to their true relationship unfold rapidly, Joe remains with Joanna, watching his own decline. In his staying, however, there seems to be a sense of expectation, a sense that there is a chance for freedom through this woman.

The sterility of this unregenerative incest, symbolized by Joanna's false pregnancy, is apparent as well when Joanna assumes for Joe the archetypal representation of the Terrible Mother. Her actions are precipitated by Joe's revealing to her his questionable heritage, and like Bobbie Allen before her, Joanna makes the jump from doubt to certainty. In a psychological sense, it is Joe who initiates the confrontation with his own unacceptable qualities,

just as Oedipus initiates the revealing of the identity of the King's murderer. The identity in the case of both Joe and Oedipus is seen by them as black and evil.

Establishing the certainty of his black heritage, Joanna articulates Joe's identification for him by suggesting that he go to a Negro school in order to prepare to work for a Negro lawyer, so that he can take over her job of administering to the needs of Negro people. And he says, "tell niggers that I am a nigger too?" To which she replies, "yes, You'll have to do that" (262). Joanna assumes Joe's right to self-identification. She also determines that the identity that she designates for him is a sin. Joanna's concept of his sin for which he must be punished is that as a black, he is a burden to every white person. She demands that Joe pray with her, just as Mr. McEachern demanded, to expiate his sin. To Joe, prayer does imply that he is guilty of some sin from which he must be redeemed, and the prayer serves as a punishment. Joanna's equating black with sin is another destructive force in Joe's life.

Considering all of Joanna's abhorrent demands, Joe is aware that "the table was never set with food for him now" (263). She is transformed from his Good Mother to his maddening, nymphomaniacal Negative Anima to his stifling, death-dealing Terrible Mother. Like the Terrible Medusa,

over whom Perseus was triumphant, Joanna is described as having "wild hair, each strand of which would seem to come alive like octopus tentacles" (245). Yet, like Perseus, Joe does not flee Joanna; he feels impelled to remain near her because he senses that she is his passport to freedom. He senses that he will act in some positive way to rid himself of her and of her domination over him. He thinks, "I am going to do something. Going to do something" (261), and he is so convinced that he is at last ready to rid himself of the fear of woman and the fear of castration that he refers to his future act as having already been done, "I had to do it" (264).

Like the Waste Land of the Fisher King, Joe's surroundings now emit a vacuum-like void, like a "plain where there was no house, not even snow, not even wind" (255). This nothingness precedes the mythological "freeing of the waters" that irrigate and bring to fruitfulness the Waste Land and populace of the Fisher King. Similarly, Joe's life of fear and weakness before seemingly insurmountable powers will be replaced by a period of maturation, a period brought about by his determination finally to destroy Joanna Burden. He can then be seen as an image of the psyche's final stage of development. Prior to the murder, he seeks the fecund earth, the "lightless hot wet primogenitive Female" (107), as a womb-like place to gestate before

his rebirth.[35] There he senses that he will commit the murder outside conventional time. His act is an act of freedom, a "was-is-will be" act expressing an eternal truth that knows no time bounds. Such eternality, or durée, is Bergsonian in concept. In the woods he thinks, "all that had ever been was the same as all that was to be, since tomorrow to-be and had-been would be the same. Then it was time" (266).

Returning to Jung's formula for a hero's maturation, I repeat that not only is a regenerative incest essential but the incest must be a "conscious exposure . . . to the dangerous influence of the female." Symbolically, regenerative incest expresses a positive act that precedes the synthesis of a new being, just as the hero's rebirth symbolizes his maturation. Joe's symbolic regenerative incest takes place when he consciously performs a positive act. These two ingredients for Joe's maturation are bound up in his method of execution: beheading. The beheading act serves as a symbolic removal of Joanna's making choices for him. He can, in effect, now substitute his own head, a male symbol of thought. Archetypally, he has achieved the strength necessary to act positively to free himself from female domination; in addition, it is a conscious act that establishes his independence. The act itself can be seen as a representation of an ego-threatening

unconscious being destroyed, so that the conscious male ego, free from its unconscious, can function in conjunction with the best part of its unconscious--a matter of combining the two good aspects from the opposite sides of one's nature. With the positive act of beheading, Joe seizes the advantage to turn his own unconscious, of which Joanna was its representative, from a detrimental power to a beneficial one. Having recognized the power, he can now accept it.

The specific act of beheading is frequently referred to in mythology. The Indian Rama beheads his mother with an ax at the behest of his father; Horus beheads his mother Isis in order to avenge his father's death and to establish Osiris' Egyptian Pharoah dynasty; Perseus beheads Medusa and is rewarded by taking as his wife the beautiful Andromeda. Orestes is a prototype of a matricide whose single purpose is to avenge his father; this singular purpose, according to Neumann, establishes the paternal-solar principle--"the predominately masculine world of spirit, sun, consciousness, and ego."[36] This principle finds a parallel in the result of Joe's act. A positive thinking process, a masculine characteristic, emerges. He becomes enlightened, aware of his inadequacies, and most important, he faces them. In facing them, he is able to wrest away from Joanna his right to self-identification.

Critics comment on this self-recognition without exploring its archetypal implications. Alfred Kazin says that Joe "is concerned only with the process of self-discovery, or of self-naming, even of self-legalization."[37] Longley comments that Joe achieves this process, because in defining himself through the murder and his own death, Joe earns "his right simply to be."[38] From a broad archetypal view, however, Joe begins his conscious process of self-recognition by facing his most formidable obstacle, his archetypal Shadow represented by Joanna. By beheading her, in a free act and with positive assertion, he shows that he has the strength to accept himself as a person with evil as well as good tendencies. It is now he, not Joanna, who can categorize him, and he does so not necessarily as a black or white or mulatto, but as a member of the community of man. He flees to the woods after the murder, lacing up the black man's shoes that he had stolen. Ambivalent feelings rush over him as he first senses the black abyss of his fleeing life moving upward from his ankles. He senses that the white man is hunting him in the abyss that he has finally entered. But he senses, too, the peace in the air like spring water. It recalls the relief to the land of the Fisher King when the waters are released to irrigate the dry, sterile earth. Joe's sterility had resided in his fury and despair, but his peace now emanates from his new-found serenity of loneliness and quiet (313).

He no longer flees from man; he no longer flees from himself, because he accepts himself totally.[39]

Concomitant to seeking the community of man, Joe seeks the basic elements of man's natural and orderly world.[40] For the first time, Joe is hungry all the time and reaches urgently for sustenance. "It was not with food that he was obsessed now, but with the necessity to eat" (316). He enters a primitive Negro cabin where black hands prepare and serve simple nourishment. Such a scene, feminine in its primitiveness, naturalness, and nourishing atmosphere, with Joe eagerly sustaining himself from the hands of the black female, reflects the lack of fear of the female and of the black. He seeks also to return to the orderly world of man, when he tries to enter into man's regulated historical time. On several occasions during the week that he runs through the woods, he asks, "What day is this?" and senses that his question anticipates a purposeful act that he must perform on a definite day and at a definite place. Within the confines of man's temporal and spatial limits, Joe seeks to initiate his own maturation, or symbolic rebirth, at the place of his birth. He heads directly for Mottstown.

Having communed once with man's laws by satisfying his hunger for food, regulated time, and specific place, Joe can now reject them. Within sight of the place where he will willingly surrender to the authorities, "he is not

sleepy or hungry or even tired. . . . He has lost account of time and distance" (321). Again, Joe enters into the Bergsonian durée of eternal time, a suitable atmosphere for his own universal pattern of growth, or individuation, that is about to be attained.

Along with this timelessness, Joe is aware that the street he has been running on for thirty years has inscribed a circle, but Joe has never deviated from its perimeter. Although Roberts says that only within the circle does Joe achieve an understanding with himself,[41] it is apparent that Joe had never ventured deep into the circle where the archetypal center of calm and peace exists. Only when he enters Mottstown and surrenders willingly and actively to the surrounding mob does he begin his journey towards the center of his circle. It is interesting to note that "of the entire group the captive was the only calm one" (326). The mob is indignant that Joe apparently flaunts himself in the town by getting a shave and a haircut in a white barbershop and by purchasing a new shirt and tie and straw hat. But these actions can be seen as a kind of ritualistic cleansing in preparation for another purposeful act designed to free him from the domination of negative forces within him. And totally unaware, the mob indignantly touches on the very strength of Joe's new-found freedom. They see him walking the streets of Mottstown, never acting "like either a nigger or a white

man" (331). He is now simply a strong man willingly and eagerly desirous of giving himself up to the authorities who will act upon his execution. That he submits willingly to his execution reflects the archetypal pattern of pain and suffering preceding a rebirth.[42]

It is important to note again Jung's third and final requisite for the maturation of the individual. A person must consciously and with positive assertion face the powers that appear to dominate him; he must, then, submit willingly to those powers, suffering in the submission in anticipation of the growth that emanates from the suffering. Neumann's archetypal description of this final portion is repeated because of its immediate relevancy: "To overcome fear of castration is to overcome fear of the mother's power." Neumann notes further that the discussion is not of castration, per se, but of symbolic castration, and as a symbol it is closely associated with "the positive symbol of sacrifice which stands for an active offering up of the ego to the unconscious. Both symbols--castration and sacrifice--are united in the archetype of surrender,"[43] and figure in the implementation of the initiation rite.[44] The initiate, says Henderson, must be willing to submit to a power greater than himself, without hope of success, prepared to die. The ordeal to which he submits is a symbolic death, i.e., fasting, tattooing, circumcision, which will hopefully lead to a symbolic rebirth.[45]

Critics see Joe's suffering and castration in traditional terms. Whereas Nemerov sees Joe as Christlike, Holman, though he admits that Joe bears man's common guilt, sees his death as futile.[46] But Joe's suffering as a positive means of rebirth is archetypal in conception.[47] The mythological world is fraught with tales of suffering, cutting, dismemberment, and castration, many of which end in rebirth. Neumann says that "in numerous world creation myths, the cutting up of the dragon precedes the building of a new world from its dismembered parts."[48] The rebirth of Osiris is effected through the reassembling of his dismembered parts. Wotan's rebirth is symbolized in the age-old wisdom and gift of prophecy he attains from the Great Mother, a gift he receives only after having sacrificed to her his right eye.[49] This sacrifice recalls that of Oedipus, who, by gouging out his own eyes, performs the act of self-castration. According to Neumann, Oedipus does not achieve heroic rebirth by this action because his patricide and incest are unconscious acts. He is not reborn until after his sacrifice when, as an old man in the grove of the Erinyes, he accepts his past actions and in the acceptance gains wisdom and serenity. His rebirth is then symbolized by his mysterious vanishing into the bowels of the earth.[50]

Joe, on the other hand, immediately satisfies the requirements necessary to achieve maturation, because his

process of growth begins with the conscious and willful act of beheading Joanna and ends with his submission to suffering and sacrifice through castration at the hand of Percy Grimm. While Quentin is also confronted with the significant matters of beheading, incest, and castration, he cannot deal positively with them on a conscious level. From an archetypal view, when Joe willfully deals with his feminine unconscious, symbolized by Joanna, he recognizes its power over him and accepts it. Having accepted this aspect of himself, he enters the next inevitable phase in the maturation process: he now has the strength to submit to the castration. He appears to begin the submission process in Mottstown where he submits to a shave before surrendering to the authorities. Neumann tells us that "hairlessness is always associated with . . . symbolic self-castration."[51] Thus prepared, he escapes from the local authorities in Jefferson in an apparent rejection of the "civilized" principle of a "just and legal" punishment. He could not have accepted a life sentence, as this punishment would have removed him from a much harsher tribunal: a representative of his own non-rational unconscious. He frees himself so that he can actively seek the primitive instrument of that powerful female representative: Percy Grimm.[52] To Percy Grimm, Joe submits willingly, because he does not use the gun. "He . . . let them shoot him to

death, with that loaded and unfired pistol in his hand" (425). But Joe, in fact, is not yet dead, for he must submit consciously to the most significant of all sacrifices: castration. And clearly, he submits consciously: "He [Joe] just lay there; with his eyes open and empty of everything save consciousness. . . . For a long moment he looked up at them with peaceful and unfathomable and unbearable eyes" (439).

Joe's submission is an act of strength, an acceptable paradox when viewed archetypally. As has been stated, the castration represents a sacrifice, and no growth or rebirth is possible without a sacrifice. In effect, his submission to castration, like the beheading of Joanna, says that he chooses to acknowledge his powerful unconscious, or female portion of his own nature, and to use it to balance his growing consciousness, or male portion. The two parts will work to complement each other for his benefit. His benefit is his growth or rebirth. He is now free.

It is important to note that the effect of the castration ritual reflects its archetypal nature. First, it has been shown that for Joe the castration is the culmination of a lifelong archetypal journey. Second, the description of the townspeople's response suggests the universality, spatially and temporally, of the response of all mankind. To them "upon that black blast [of blood]

the man seemed to rise soaring into their memories forever and ever. They are not to lose it, in whatever peaceful valleys. . . . It will be there, . . . not fading and not particularly threatful, but of itself alone serene, of itself alone triumphant" (440). "Of itself alone triumphant" suggests that the powerful feeling left forever by the ritual is just that--a feeling. The "why" of the ritual does not remain, but the feeling of the "why" does. And a response to the feeling, such as will occur to townspeople generations later, is the essence of archetype.

The archetypal result of the castration is Joe's rebirth, symbolized by the baby Joe, born of an archetypal representative of the Good Mother. Notwithstanding the fact that Joe and Lena Grove never actually meet, Lena provides the image that Joe Christmas lacked when he was abandoned to the world as an infant without a mother. Although Robert Kirk maintains that Faulkner never really sees Lena as a serious figure, most critics recognize her powerfully numinous qualities.[53] Faulkner himself commented on the numinosity of the female and, in his statement, seemed to prefigure Lena Grove:

> I read "Thou still unravished bride of quietness" and found a still water withal strong and potent, quiet with its own strength, and satisfying as bread. That beautiful awareness, so sure of its power that it is not necessary to create the illusion of force by frenzy and motion.[54]

Lena Grove is so integral a function of Joe's symbolic rebirth that it would serve to see her as the fecundating agent she is. As an archetypal representative of the Good Mother, Lena can be seen as a fertility goddess, both mother and virgin, ready to give herself to any man in the service of fertility.[55] Thus when she becomes pregnant, it is no surprise, and to her, it is no shame. She simply responds to the necessity of finding a father for her child. She travels far with "an inward quality of tranquil and calm unreason and detachment" (15), responding always to "the old earth of and with and by which she lives" (23). When her time comes, she gives out a "loud, abject, wailing cry" peculiar only to the Mother, a "cry in a tongue unknown to man" (378). And with the baby born and his father, Lucas Burch, gone like a snake through the window, she sighs once and says aloud, "Now I got to get up again" (410).

Joe's mysterious beginnings provide him with the basis for an archetypal journey, and it is the Good Mother Lena who provides him now with a perfect vehicle for a successful completion of that journey, an archetypal rebirth. The essence of the Feminine principle should be repeated, for it "leads through suffering and death, sacrifice and annihilation, to renewal, rebirth, and immortality."[56] It is implicit at the beginning of Joe's journey that he

will end it triumphantly; it is implicit, too, at the beginning of Lena's journey that she carries and will bear the fruit of Joe's triumph. Their paths cross once, though they never meet. After Joe surrenders in Mottstown, he is brought to Jefferson in a caravan to stand trial. It is significant that this portentous, officious caravan must stop for a seemingly insignificant country wagon from which Lena descends, "climbing slowly and carefully down, . . . with that careful awkwardness of advanced pregnancy" (278). The juxtaposition of the two principle characters, one ready for rebirth and the other ready to bear him, is eloquent. It is no surprise to find that another meaningful coincidence occurs when Lena chooses to bear her baby in the cabin that happens to be Joe's home.

Fecund images prevail after the birth of little Joe. Hightower thinks that "luck and life returned to these barren acres" of Joanna Burden, "fecund black life, . . . fecund women, . . . prolific naked children, . . . noisy, loud with the treble shouts of generations" (385). It seems reminiscent of the aridity of the Fisher King being dispelled by the onrush of waters. The fecundity of the scene is directed specifically towards Joe by his grandmother, old Mrs. Hines, who attends Lena at the birth, just as she attended Joe's birth. The old lady takes the baby, and in her fantasy rocks him and calls him "Joey."

In her mind it is Joe Christmas reborn again. Nemerov states that "when the birth is accomplished, Lena's son is taken by Mrs. Hines to be Christmas born again--a delusion not altogether a delusion."[57] Lena, however, is confused, as she says of Mrs. Hines, "she keeps on calling him Joey. When his name aint Joey" (387).

The birth of little Joe, symbolizing the rebirth of Joe Christmas, implies the completed archetypal process of individuation. The final achievement of individuation reflects a concept of wholeness, symbolized by the mandala, an archetypal image of a circle whose center represents that elusive yet ever-strived-for Self. But there is a paradox in the process: to triumph by reaching individuation, one must suffer and sacrifice. "The pain and torment of death," says Jacobi, "stand symbolically for the sacrifice that must always be made before the new can come into being."[58] The birth of little Joe comes immediately after the ritualistic submission and death of Joe Christmas, and it is implicit in the archetypal pattern of individuation that little Joe, too, will suffer when he must search for wholeness.

NOTES

[1]William J. Sowder, "Christmas as Existential Hero," University of Kansas City Review, 30 (June 1964), 280, 282.

[2]John Lewis Longley, Jr., The Tragic Mask: A Study of Faulkner's Heroes (Chapel Hill: University of North Carolina Press, 1963), pp. 193, 196.

[3]See Sowder, 279-284; Longley, pp. 50-62, 192-305; T. H. Adamowski, "Joe Christmas: The Tyranny of Childhood," Novel, 4 (Spring 1971), 240-251; C. Hugh Holman, "The Unity of Faulkner's Light in August," PMLA, 73 (March 1958), 155-166; Howard Nemerov, "Calculation Raised to Mystery: The Dialectics of Light in August," in Poetry and Fiction: Essays (New Brunswick: Rutgers University Press, 1963), pp. 246-259.

[4]Robert M. Slabey, "Myth and Ritual in Light in August," Texas Studies in Literature and Language, 2, No. 1 (Autumn 1960), 329.

[5]C. W., 9, i, pp. 151-182.

[6]Sutpen's experience with his dialectical battleground in the cave impedes his growth.

[7]See Longley, Tragic Mask, p. 201 and Nemerov, p. 253.

[8]William Faulkner, Light in August (New York: Random House, Inc., 1932). All subsequent quotations taken from this edition of Light in August will be cited hereafter within the text of this paper by page number.

[9]M.-L. von Franz, "The Process of Individuation," Man and His Symbols, ed. Carl G. Jung, pp. 168-171.

[10]Holman, on p. 159, says that Doc Hines, angry at Joe's father and mother "sends Joe into the world an orphan."

[11]M.-L. von Franz, on p. 182, says: "If the shadow figure contains valuable, vital forces, they ought to be assimilated into actual experience and not repressed. . . . Divining in advance whether our dark partner symbolizes a shortcoming that we should accept--this is one of the most difficult problems that we encounter on the way to individuation." See also pp. 182-184.

[12]Erich Neumann, The Origins and History of Consciousness, trans. R. F. C. Hull (Princeton, N. J.: Princeton University Press, 1954), pp. 39-40.

[13]Ibid., pp. 92-93.

[14]Frederick Asals, "Faulkner's Light in August," Explicator, 26 (May 1968), 74. "The duality of Joe Christmas is of course rooted in his conviction that he carries 'mixed blood' within him, but the tension expressed in that metaphor is finally the old Manichean opposition, the irresolvable human paradox of indwelling light and darkness, Yang and Yin, the rational and the irrational."

[15]Richard Chase, "The Stone and the Crucifixion: Faulkner's Light in August," Kenyon Review, 10, No. 4 (Autumn 1943), 544.

[16]Erich Neumann, The Great Mother, trans. Ralph Manheim (Princeton, N. J.: Princeton University Press, 1963), p. 283.

[17]This transfiguration suggests the phenomenon of enantiodromia discussed in Chapter I.

[18]Holman states that "woman thus becomes for Joe a symbol and source of darkness and sin, the dark temptress who is viewed with revulsion alternating with attraction" (154).

[19]James L. Roberts, "The Individual and the Community," Studies in American Literature, eds. W. F. McNeir, and L. B. Levy (Baton Rouge: Louisiana State University Press, 1960), p. 143. Roberts comments that "Christmas' need for order reverts basically to the two bloods in him which are in constant conflict." Archetypally, the conflict is seen as generating from Joe's need to integrate his unconscious into his consciousness to effect a balanced psyche.

[20]See Chase, 544; and Slabey, 340.

[21]See footnote number 18 in the Introduction.

[22]Great Mother, pp. 291-292.

[23]Slabey sees Joe denying existence and struggling against growth. p. 345.

[24]Joseph Campbell comments that "generally we refuse to admit within ourselves, . . . the fullness of that pushing, self-protective, malodorous, carnivorous, lecherous fever which is the very nature of the organic cell. . . . But when it suddenly dawns on us . . . that everything we think or do is necessarily tainted with the odor of the flesh, then, not uncommonly, there is experienced a moment of revulsion; life, the acts of life, the organs of life, woman in particular as the great symbol of life, become intolerable to the pure, the pure, pure soul." The Hero with a Thousand Faces (Princeton, N. J.: Princeton University Press, 1949), pp. 121-122.

[25]John L. Longley, Jr., "Joe Christmas: The Hero in the Modern World," Virginia Quarterly Review, 33 (Spring 1957), 241.

[26]Adamowski comments that, by assuming some mystery to himself, Joe drains them of their mystery, 243-245.

[27]"The dragon fight has three main components: the hero, the dragon, and the treasure, which is the end product of the process symbolized by the fight." Origins, p. 152.

[28]Jung, C. W., 5, p. 205.

[29]Origins, pp. 160-161.

[30]Ibid., pp. 152-169.

[31]Ibid., pp. 153-154, 156, 169.

[32]Slabey comments on Joanna's sexual duality and the ebb and flow of her nymphomania but not on her archetypal significance to Joe (332, 339, 341, 343). He does, however, see the whole novel in general as a "night journey, a ritual of death and rebirth, or withdrawal and return" (334).

Adamowski maintains that Joanna becomes for Joe "an apotheosis of the mysterious woman and, existentially, to avoid becoming her object, he must kill her" (254).

Richard J. Dunn sees Joanna as a combined force of misdirected religion and love, and "had she remained either motherly protector, nymphomaniacal lover, or religious

fanatic, Joe might have endured her." "Faulkner's Light in August, Chapter 5," Explicator, 25 (October 1966), 11.

Nemerov comments that there is a close connection between lust and brutality so that "the sexual meeting of man and woman (like the meeting of black and white) is seen as an occasion of violence, bloodshed, death" (252).

[33]Asals, 74.

[34]Adamowski comments that Joe loses "all identity within the swirl of her passion" (246).

[35]John L. Kimmey sees Joe alternately fleeing from and going toward the earth, searching for his place in the world. "The Good Earth in Light in August," Mississippi Quarterly, 17 (Winter 1964), 5.

[36]Origins, pp. 168-169. Joseph Campbell comments upon the testings of the hero that are "symbolical of those crises of realization by means of which his consciousness came to be amplified and made capable of enduring the full possession of the mother-destroyer, his inevitable bride. With that, he knows that he and his father are one: he is in his father's place" (121).

[37]Alfred Kazin, "The Stillness of Light in August," Partisan Review, 24 (Fall 1957), 538.

[38]Longley, Tragic Mask, p. 197. See also Longley, Tragic Mask, p. 195; Phyllis Hirschleifer, "As Whirlwinds in the South: An Analysis of Light in August," Perspective, 2, No. 4 (Summer 1949), 237; John S. Williams, "The Final Copper Light of Afternoon: Hightower's Redemption," Twentieth Century Literature, 13 (January 1968), 213; Asals, 74.

[39]Adamowski's existential view of Joe sees his flight as the act of a man who has chosen to make of himself an object, to accept limited identity, 250. See also Kimmey, 5.

[40]See Longley, 199. Longley's view of Joe's returning to the human community does not include an archetypal reading.

[41]Roberts, pp. 135, 148.

[42]Adamowski, on p. 249, sees Joe in Mottstown as an existential object of disgust, as a man who chooses to be for others and not for himself--the latter course being

his previous attitude. The archetypal view sees Joe in reverse terms.

William J. Clark says that Joe's compulsive surrender in Mottstown reflects his desire to seek reassurance that he was in fact negro and that he would be punished and treated violently for this fact. "Faulkner's Light in August," Explicator, 28 (Nov. 1969), 54.

[43]Origins, pp. 53-54n.

[44]Joseph L. Henderson in his chapter on "Ancient Myths and Modern Man" explains that "initiatory events are not, of course, confined to the psychology of youth. Every new phase of development throughout an individual's life is accompanied by a repetition of the original conflict between the claims of the Self and the claims of the ego. . . . The archetype of initiation is strongly activated to provide a meaningful transition." Man and His Symbols, p. 123.

[45]Ibid., pp. 124-125.

[46]Nemerov, 257; Holman, 161; See also Lawrence Thompson who sees Joe as masochistic, William Faulkner (New York: Barnes and Noble, Inc., 1963), 73, 76. See also Kazin, 534.

[47]Roberts says that the only reason Joe's death is not in vain is because through the birth of Lena's child, Hightower attains salvation in life, 149. Holman says that Joe's death is his only successful act of communion with his fellow men, 159.

[48]Origins, p. 137.

[49]Ibid., p. 379.

[50]See Origins, pp. 162-169.

[51]Ibid., p. 59.

[52]On page 202 of The Tragic Mask, Longley says that Grimm is "Faulkner's equivalent of the classic Nemesis of the Furies--machine-like, unerring, impersonal, mindless."

[53]Robert W. Kirk, "Faulkner's Lena Grove," Georgia Review, 21 (Spring 1967), 57-64. This critic sees Lena as merely atmospheric, comic, and slightly less than grateful. On the other hand, see the following critics

for a more profound and perceptive view of Lena: Norman Holmes Pearson, "Lena Grove," Shenandoah, 3 (Spring 1952), 3-7; Holman, PMLA, 164; Thompson, p. 79; Edward McCamy, "Byron Bunch," Shenandoah, 3 (Spring 1952), 8-12.

[54]On page 7, Pearson quotes Faulkner in his article entitled "Verse old and nascent: a pilgrimage," published in the Double Dealer for April 1925.

[55]Origins, p. 52.

[56]Great Mother, p. 291.

[57]Nemerov, p. 254. Kazin says that the conflicts in the book--between life and anti-life, between the spirit of birth and that of murder--are in Faulkner himself, "in his attempt to will his painful material into a kind of harmony that it does not really possess" (520). Holman comments, too, that "Joe Christmas is a symbol of sacrifice, however private and ineffectual; and Lena's child is a symbol of hope" (165). Joe's sacrifice, however, is not ineffectual because little Joey is a symbol of Joe Christmas' rebirth.

[58]Jacobi, pp. 176-177.

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I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Gordon E. Bigelow, Chairman
Professor of English

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

William R. Robinson
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I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

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This dissertation was submitted to the Graduate Faculty of the Department of English in the College of Arts and Sciences and to the Graduate Council, and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

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